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THE TEMPLE OF HERA LACINIA, GIRGENTI

From a Watercolour by C. R. Cockerell, R.A., in the R.I.B.A. Collection
Presented 1931 by Mrs. Noel

JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 39. 3RD SERIES 9 JANUARY 1932 No. 5

Journal

On Monday last the Award of the R.I.B.A. Prizes and Studentships was announced, and Mr. Berry Webber gave the criticism of the work submitted. Contrary to the usual JOURNAL practice of publishing a full report of each sessional meeting in the very next JOURNAL, we are delaying the publication of Mr. Berry Webber's address until the JOURNAL of 23 January, which is to be a special number devoted to the prize work. Included in the one issue will be the Programmes, the Award, the Criticism and the President's address to students, which is to be given at the next sessional meeting on 18 January. Above all else, we hope to illustrate the prize-winning designs more adequately than has been possible in the past, so that the "Prizes Number" of the JOURNAL may be a full record each year of this most important side of Institute activity. By collecting together in one issue of the JOURNAL all the matter relevant to the R.I.B.A. Prizes, we wish first of all to assist future competitors by showing as fully as possible what has been done; but also we wish to draw attention to several aspects of the work that are perhaps sometimes neglected.

In the first place it represents the annual culmination of one of the most important sides of the educative work of the Institute, while the value of the prizes and studentships offered represents the quite simple but important fact that many friends of Architecture have realised that to endow a prize can be one of the surest ways of helping the art, and have been prepared to trust the R.I.B.A. with the conduct of the prize competitions that they endow. Even, however, to those who profess no particular interest in the purely educative side the prize drawings should be of interest, since they provide one of the liveliest indications of movements in architectural design. We have the best and the most imaginative students from all the schools in the country exercising their skill and imagination within the carefully designed conditions of a programme; the knowledge that their work will be judged by architects of experience may perhaps sober the extremists without submerging the spirit, while the natural impulse to carry off a "coup" will generally prevent genius from being chastened by the solid work necessary for success.

The President's letter with regard to unemployment in the architectural profession, a copy of which we published in our last issue, will now have reached every member of the Institute, and it is gratifying to report that letters are being received expressing sympathy and entire agreement with the scheme and containing cheques as practical evidence of the spirit of co-operation that exists among architects to-day. Some misunderstanding seems to have arisen regarding the purpose for which the money is to be applied. It is not going to be given away week after week as a "dole," an idea which is repugnant to everyone. It is going to be used as far as possible to create work and to relieve the worst cases of distress. The work will be of an emergency nature, and will not be as highly paid as work in the ordinary way, but if followed out it will, it is hoped, provide a mass of material which will be of the greatest use in the future development of our cities and will in the present help to tide a number of people over a very difficult time.

The extent to which the work is created depends on the support the scheme receives. The contribution asked for is not large—1s. 7d. a week from employer and from employee, or from the architect working on his own—the same as for National Health and Unemployment insurance—but it is requested that the contributions should be universal. There are hundreds of architects unemployed who have no means of support outside their profession, and it will not be possible for the Committee to find work for half their number unless every architect in the kingdom who is still in employment contributes his share to keep the fund going. We print on another page

the names of those who have already joined the fund, and would mention again that all contributions should be sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, London, W.1.

The following Members of the Institute are included in the New Year's Honours List :—

Augustus Moore Daniel, M.B., Ch.B. [*Hon. A.*], Director of the National Gallery, is to be K.B.E., and the following Fellows of the Institute become O.B.E. (Civil Division):—

Ernest George Kendall [*F.*], M.B.E., Architect to the Board of Education.

Colonel Joseph Spain, T.D. [*F.*], F.S.I., Valuation Officer, West Riding County Council; and in the Colonial List, Austin Woodeson [*F.*], F.S.I., Chief Architect to the Public Works Department, Ceylon.

It is often said of returning heroes that when they step out of the train at Victoria—or is it now from their aeroplane at Croydon?—there is only one thing which enables them to endure the glories of the impersonal sentiments of a national welcome, and that is the prospect of the more personal and even more friendly welcome that they will receive in their own village and home. Perhaps somewhat similar thoughts may have made Colonel T. C. R. Moore value more than all the other tributes paid to his work as pilot of the Architects' Registration Bill the dinner given in his honour by architects of Ayrshire, in which is his parliamentary division, Ayr Burghs. The Marchioness of Ailsa proposed the toast of "Architecture" in a delightful speech which we give in full in the report of the dinner printed elsewhere in this Journal; it is always proper that this toast should be proposed by a layman, and never more so than on this occasion, for, as Colonel Moore said, in working for the Bill he really felt that he was working not only for the architects but for the people. Colonel Moore, in his speech, paid a well-deserved tribute to Mr. James A. Morris, R.S.A., who, principally responsible for the organisation of the dinner, was himself prevented by illness from attending and taking the chair.

The Royal Institute of British Architects has a twofold reason for expressing its sympathy with the Vatican authorities in the catastrophe that on 22 December caused the collapse of part of its library buildings. As architects we are especially alive to appreciate the tragedy of a sudden cataclysmic force that can in a few moments cause such destruction, and as ourselves possessors of a library we can humbly feel for a loss sustained by one of the greatest libraries in the world. Lucikly, the collapse of the Vatican Library destroyed comparatively few books or papers, and none of the highest importance, while the interest of the building came more from its great neighbours and its contents than from inherent architectural merit. At the end of the fifteenth century Bramante was employed by Pope Julius II to connect the Belvedere Villa to the old Vatican Palace which lies some thousand feet to the south of it. By running long wings down the hill on either side and by the bravado of the superb niche at the northern end, Bramante formed the famous courtyard, 1,100 feet long by 225 feet wide, across which in 1588 Domenico Fontana built the library wing to house the manuscripts collected by Sixtus V, his master, and by Nicholas V and Leo X.

In its length, the Belvedere Court descends about 65 feet of treacherous clayey hill. Bramante had planned his courtyard, which he never saw completed, in three levels, with a garden at the top and a tilt yard at the bottom divided by a broad terrace connected to the other levels by wide double flights of steps. Soon after Sixtus had become Pope an alarming subsidence forced attention to the courtyard. The steps that Bramante had planned, if they had been built, would probably have served as adequate abutments at the changes in level, but the incomplete state of the work resulted in the subsidence with which Fontana had to deal at the same time as he provided the necessary library accommodation. His solution, harshly criticised from that day to this for its seeming disregard of the noble scheme planned by Bramante, has more than a touch of practical genius in it. By putting the library across the court at the southern end of the terrace he solved both problems in one move, economically and (with a possible qualification necessary after the present fall) well. About a century later Raphael Stern, architect to Pius VII, repeated Fontana's expedient and built the Braccio Nuovo at the northern limit of the middle terrace.

Flowers are a natural phenomenon which none of us ever really understands—their short life appears to be so out of proportion to their beauty; to create permanent flowers and so enjoy their favours out of season has always been a side line of artistic effort, which more than ever to-day seldom fails to provoke a lively interest.

Flower paintings of all ages are delightful: flowers, whether modelled in wax or imitated in shell, really are the perennial sources of joy which they are intended to be, and it matters little if their reproduction be naturalistic or conventional: they touch our hearts and our appreciation flows indiscriminately—which latter phrase should be qualified in referring to Mr. Ernest Procter's show of "Diaphænicons" in the Leicester Galleries: his creations are not indiscriminate—they are very beautiful. Their effect is obtained by painting, on several paralleled and separated sheets of glass, either vertical or horizontal, the various planes of a bunch or posey, in such an ingenious fashion that they appear to have a third dimension. Hidden illumination is supplied which converts them equally well into wall lights, ceiling lights or table lights. Mr. Procter's colours are full and harmonious as well. They are worth seeing.

FIG. 1.—TEMPLE OF APHAIA, AEGINA
From the North-West

SOME ASPECTS OF GREEK ARCHITECTURE:
Including a Study of the Neo-Grec Style in Europe

THE R.I.B.A. ATHENS BURSARY REPORT 1931

BY JOSEPH ADDISON, DIP.ARCH.ABDN., A.R.I.B.A.

INTRODUCTION

THE writer, when undertaking the study of Ancient Greek Architecture in accordance with the terms of the bursary, decided to study the aspects of Classic Art which he considered still held a vital message for designers to-day. The study was therefore one of causes rather than processes, and of standards rather than methods.

It is hardly possible in the compass of a brief report to propound a complete theory of Greek Architecture, nor is it necessary for the task undertaken.

To broaden the basis of study and obtain a more critical appreciation of the Greek genius, it was decided also to study the Neo-Classic work of Austria, Germany and Great Britain.

FIRST IMPRESSIONS

Two influences contribute to the profound effect upon the mind of Hellenic work seen in its natural setting. One is the remarkable character of the landscape, wherein mountain, sea and sky appear proportioned to some subtle law of unity.

The absence of "atmosphere" is conspicuous. Forms are sharply defined, silhouette rises upon silhouette until the most distant feature slips behind the horizon, and the whole scene is fused into an exquisite harmony by the brilliant light of the sun. The stereoscopic effect is startling, and its influence on the perception significant.

The Report was illustrated by 117 photographs, mostly taken by Mr. Addison himself—it has, of course, only been possible to include a small selection here to illustrate specific points in the argument. The frontispiece and the drawing on page 166 are from small watercolours by C. R. Cockerell, R.A., in the collection of drawings recently presented by Mrs. Noel. As an addendum to his report Mr. Addison gave a chapter of notes on the Greek collections in various European Museums, and he also included, for the benefit of future travellers in Greece, some Practical Suggestions of ways and means of travelling in comfort.—ED.

FIG. 2.—SEGESTA
From a Watercolour by C. R. Cockerell, R.A., in the R.I.B.A. Collection

The sculpturesque quality of the temple architecture also makes a deep impression on the mind. It is not a quality peculiar to Greek work only, but seems to be realised to the highest degree in the Doric temples of Greece. In them it finds expression in a sense of volume, the externalisation of an inward power, or what Auguste Rodin, in discussing the detail of a torso, calls "the projectures of interior volumes." It is probable that the theory of volume had an even greater significance in Greek Architecture, and included in its scope external volume also, the measure of power or grace being proportional to the dominance of one or the other.

This theory will be dealt with more fully in another part of the report.

It is only after familiarity with Greek work in its natural setting has been fully appreciated that a third influence has to be reckoned with, namely, the universal use of colour as an accessory to life in ancient Greek times. They appear to have dwelt in the midst of a perpetual pageant of colour. Interiors, household furniture and utensils, the temples and the landscape all reflect an enthusiasm for colour. For people accustomed to dull northern climates and insipid colour washed buildings, it is difficult to understand how this galaxy of colour corresponds to the Greek ideal of "moderation in all things," unless they possessed a more fully developed colour sense. The question cannot be explained away by the theory that the hard effects of the architecture, accentuated by the intensity of the light, had to be softened by colour. The absence of "atmosphere" would bring out the colour in all its sharpness of contrast and break up the unity of the architectural forms. Also it is reasonable to suppose that the stereometry of the temples was proportioned to the sunlight of Greece. Examination of the temples existing, and now devoid of colour, amply proves this.

It would seem, rather, that the desire for colour was mainly for its emotional appeal. They probably realised that in colour, as in music, the appeal to the emotions is direct and powerful. Music was a popular branch of culture in Greek times, and formed part of the liberal education of every young Athenian of gentle birth. With that faculty for directness which forms so conspicuous a feature of the Greek genius, colours were limited to the most brilliant kinds, and the method of their application standardised. In this way it was possible to appeal to the imaginations of all classes of the people, to the less cultured by the

direct stimulus of colour, music and drama, and to the more cultured by poetry, philosophy and form.

As knowledge of Greek Art increases one becomes more and more convinced that it is this breadth of appeal, in association with an extreme conservatism of formula and process which is the secret of Hellenic Art.

SELECTION OF SITES

Perhaps in no way did the Greeks show a greater artistic appreciation than in the selection of the sites for their sacred buildings. Practical reasons, such as defence, naturally played a part, as did association with primitive legend, but these alone hardly account for every case, nor do they explain the thoughtful placing of the temples within the sacred precincts. The character of the landscape throughout Greece and Sicily is interesting, but there can be no doubt that the ancients showed a keen sense of natural beauty in selecting sites of surpassing grandeur.

The scene varied according to the geographical position. At Athens, Aegina, Acro-Corinth and Girgenti, the sites were elevated, with a surrounding panorama of hills and an open view of the sea. At Segesta and Bassae they were more closely encompassed by hills. At Delphi, Eleusis, Corinth and Syracuse they were on the hillside, whereas at Ortygia, Syracuse and Selinunte and Sunion, they were overlooking the sea.

In all these cases the temple group must have formed a fitting climax, drawing together the apparently endless formations of natural landscape (Illus. 1, 2 and 3).

The need for a full orchestration of colour on the temples is then understood, in order that they will not only dominate the scene, but complete the unity

FIG. 3.—VIEW FROM N.E. CORNER OF TEMPLE OF APHAIA, AEGINA

of the picture. Plain temple forms without the animation and scintillating brilliance of rich colour would look strangely out of harmony with the richness of colour in the landscape and a rather unsuitable symbol for the religion of "a nation of splendid mongrels," to use a descriptive phrase of Dean Inge's.

SITE PLANNING

The orientation of the temples with the long axis running east to west, which was maintained with but few exceptions, naturally restricted scope for formal arrangements of plan, if that was ever desired by the Greeks, which is doubtful.

In Roman planning the orientation of the temple was not considered essential, and a comparison of the two methods of site planning may therefore give a clearer idea of the Greeks in this matter. Broadly, the distinction between the Greek and Roman method is that the former adopted an asymmetrical (or picturesque) arrangement, while the latter chose an axial (or formal) one. This may have been in some measure due to the low and level sites selected by the Romans for their cities, as opposed to the elevated positions preferred by the Greeks, and to the Roman preference for straight streets terminated by important buildings, whereas the Greeks endeavoured to maintain open vistas of the surrounding landscape.

The problem becomes more complicated when the closely planned Greek cities, such as Selinunte, are studied. It is found that while the temple group is given a central position, it does not close the vistas of the main streets. The vista, as understood in Roman and Renaissance times, finds no place in Greek city planning.

Instead, the principal buildings (temples) are so placed in relation to the street pattern and to each other, that the views on approach give a gradual unfolding of the group; a constantly changing composition and perspective captivating the attention of the spectator, and stimulating a desire for further artistic satisfaction. The effect is totally different from the axial vista calling for a symmetrical composition seen in frontal perspective which gives a complete but momentary satisfaction. The psychology underlying the Greek method is significant. Whilst the axial view may satisfy once, its interest will rapidly decline with familiarity; it prevents intellectual stimulation by affording immediate and complete sensuous satisfaction.

The Greek grouping, on the contrary, calls for intellectual effort on the part of the spectator to understand the scheme; and in the process contemplative thoughts are stirred.

Well might the Greek ponder on the mystery underlying this apparently irregular grouping of buildings which are in themselves regular and symmetrical. It may have had no deeper significance than that of providing the spectator with sustained interest; or it may have indicated a consciousness of the duality, the conflict between the immutable laws of nature and the realisable aspirations of man. It may constitute one aspect of the enigmatical element which is present in all great art. The Greek ideal of perfect symmetry and proportion in all matters relating to life, which was pursued with a conspicuous singleness of purpose, would discourage compromise in matters so diametrically opposed to each other.

The extent to which the Roman temple architecture was compromised by being incorporated organically into the city plan is only too obvious. It resulted in the loss of orientation, the crippling of the stereobate, the curtailing of the peristyle, the attenuation of the portico, and generally a loss of architectonic values. It is clear that the Greeks were conscious of the results which would follow any attempt to link organically the temples with the street pattern.

In the work of the Neo-Grec schools there is little evidence of this aspect of ancient Greek planning having been appreciated. Their lay-outs are in most cases based upon the axial theory of the Romans.

Schinkel so far overlooked it as to provide a purely elevational front for the Altes Museum (Illus. 4).

The High School, Edinburgh (Illus. 5), has been arranged by Hamilton as a symmetrical group on an axis bearing no relationship to the approaches or the configuration of the site, with the result that the effect of symmetry is never fully realised, and the opportunity for a "Greek" grouping, which would have suited the site admirably, has equally been missed.

The Greek system of group planning has a clear message for the present day. Roman planning introduced the vista, and established the city street pattern. The Renaissance went a stage further and introduced the radial avenue as a means of providing several lines of vista to one terminal, and unconsciously revived interest in architectural perspective. The stereometric possibilities awakened, however, were never fully realised; the dome and the tower were found to be sufficient to satisfy the new conditions, and were readily adapted to established processes of design.

The study of mass in relation to varying conditions

FIG. 4.—THE ALTES MUSEUM, BERLIN (1824-28)
Schinkel

FIG. 5.—THE HIGH SCHOOL, EDINBURGH (1829)
Thomas Hamilton (1784-1858)

FIG. 6.—THE PARTHENON
View from Central Opening of the Propylæa

FIG. 7.—THE PARTHENON
West Front

of perspective, which might have evolved a new concept of architectural design, remained unexplored. The architectural relationship of the City Hall to the street plan of central Philadelphia is an eloquent demonstration of the failure to appreciate site planning from a stereometric standpoint; even the merit of the vista has been destroyed.

In the interval from Renaissance times to the present great changes have taken place in city planning. A new architecture has arisen which is cognisant of these changes. The static insular architecture of the last century, with its accretion of unrelated units relying solely upon the street lines to effect organic unity, is giving place to a dynamic architecture conscious of its relationship to the city plan.

It is to this movement that the architecture of ancient Greece brings inspiration and suggestion.

There is, however, another aspect of Greek site planning which relates directly to the temple as a single work. It is best exemplified in the lay-out of the Acropolis at Athens, although the theory holds good for most of the other temple sites: Aegina, Eleusis, and Girgenti, for example.

It is generally found that the approach to the temple was by a "sacred way" from the south-west, north-west, or west. The sacrificial altar stood at some distance from the temple to the east. It was therefore usual to traverse at least along one side and one front of the temple, and the perception of the architecture in the process assumed the form of a "progressional perspective"; the unity of the temple being appreciated not in terms of symmetrical arrangement, but in the harmony of many similar parts to one clearly defined idea. Its charm was felt more deeply, on account of the sustained nature of the impressions obtained: first by mass and skyline, then by profile in light and in sharp perspective, next by light and colour in association with eloquent depth of shadow, by profile in shade against the light background of sky, and finally the rich and dramatic climax of the interior (Illus. 6).

A further instance of "progressional perspective" may be seen in the approach to the Propylæa; in the asymmetrical grouping, the position of the Athena Niké Temple, and the arrangement of the windows of the Pinacothica.

In modern architecture, wherein the principle of planning is that of lateral expansion from interior, the external "envelope" finding its ultimate shape from internal dispositions and needs, and only modified by vital external influences, new and interesting opportunities for the study of "progressional perspective" are afforded. Indeed, it would appear to be an essential requirement in this method of design. Progressional perspective is evident in the design of the Einstein Tower, Potsdam, in association with plastic forms. It is perhaps more than a coincidence, since the time interval is directly associated with the progressional idea of perspective, and in the concept of a four-dimensional continuum.

THE ORDERS

The Greek builders adopted the column and lintel form, and from it evolved a great and beautiful architecture. This was accomplished by the establishment of a standard upon which all work was judged and all work planned. Apart from the early experiments in stone, wood, and terra-cotta, this standard was attained in practically every work. In a few isolated cases the success of a major work may have been in doubt: as, for example, the Temple of Zeus, at Girgenti, or the Erechtheum; but, as in the latter, extenuating circumstances account for it.

A striking feature of the Orders, as used by the Greeks, is the absence of a standardised "numerical" scale; they seem to have placed no stress upon the dimensions of the Order. Some of the Greek Doric temples employed columns approaching 60 feet in height (Temple G, Selinunte—columns 57 feet high), whereas others of about the same period were under 20 feet in height.

The columns of the Propylæum at Aegina could hardly have exceeded 8 feet in height (column $11\frac{3}{4}$ inches wide below capital) and the columns of the Temple are just over 17 feet high.

They are mainly monolithic, as at Corinth, but it is more surprising to find that those of Temple G, Selinunte, are almost monolithic also, being usually of two, and seldom more than three, drums of colossal size (diameter approximately 11 feet).

The columns of the Athena Niké Temple (Ionic), on the Acropolis, are 13 feet high, whilst several of the Asiatic (Ionic) temples have columns approaching 60 feet in height. The Ionic columns of the Altar of Zeus at Pergamum (also Asiatic) are approximately 7 feet high.

In Roman architecture much greater consistency prevailed, the column seldom falling much below 30 feet in height or exceeding 50 feet. (The Great Temple at Baalbek is 65 feet high, but this is exceptional.)

Generally, in dimension, the Roman temples are

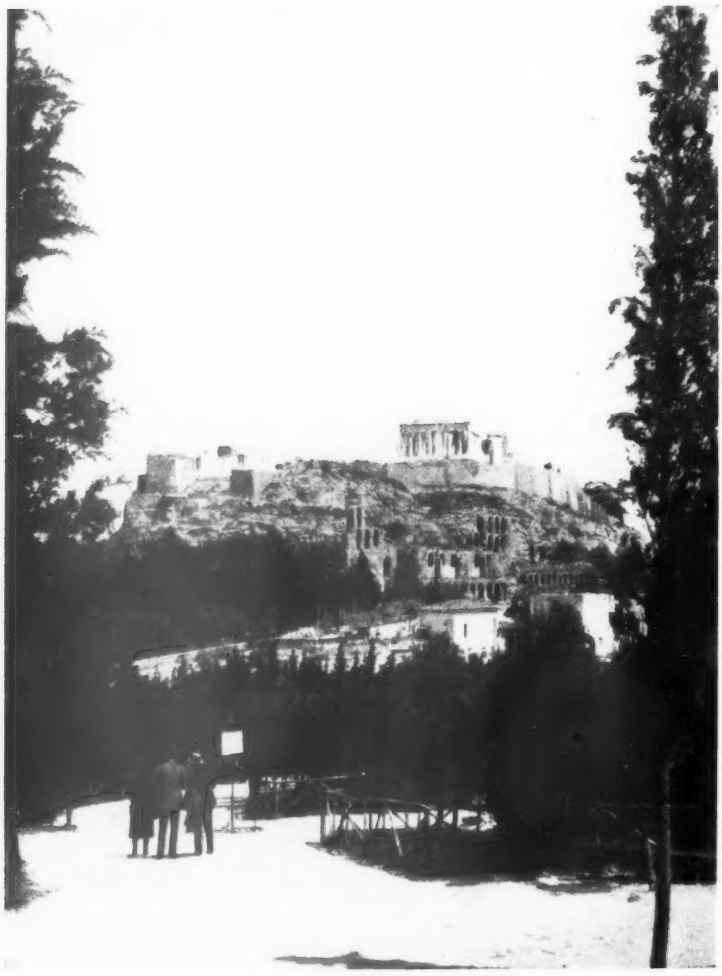

FIG. 8.—THE ACROPOLIS FROM THE HILL OF PHILOPAPPUS

larger than the Greek; and, strangely enough, it is the more delicate Corinthian Order which has been selected for the largest examples.

The Doric Order does not appear to have been used by the Romans on their temples.

In considering the question of scale, it must be remembered that all the Greek examples quoted possess the qualities which we associate with monumental architecture, and that therefore the Greek concept of scale was attained by other than dimensional relationships to the human figure. This sense of scale was, of course, more obvious in the Doric temples, and more elusive in the Ionic and Corinthian examples; yet even the Monument of Lysikrates has a sense of magnitude far in excess of its actual dimensions. The Parthenon (height of column, 34 feet) is acknowledged to have the finest expression of scale of all the Greek buildings, and it is of quite moderate dimension (Illus. 7).

What is the secret of Greek scale? In the Egyptian and other early styles, with perhaps the possible exception of the Persian, scale is a physical measure,

FIG. 9.—THE ACROPOLIS FROM THE THESEUM

definitely related to the size of the human figure; its power is that of physical mass and dimension; its aim, to suppress and subdue.

In ancient architecture many racial conditions are reflected in the interpretation of scale. In the massive works of Egypt may be traced a sense of territorial security and settled tradition, ample natural resources and a well-established autocracy. In the Greek scale may be read a race of hunters, fighters, and traders—a nationality, if it may be so called, without territory in any real sense, without settled government or national security; driven, through lack of natural resources, to an active and adventurous life, and trained thereby to intellectual resourcefulness, courage and power.

The scale of Greek work is the measure of intellectual power bestowed upon it, and the rule of measure is the rule of proportion. Heroism is never measured by weight or volume, and the Greeks *were* an heroic race.

It is obvious, then, that the height of the human figure has little, if anything, to do with Greek scale.

The analogous measure is more likely to be found in Homer's *Iliad*, or Beethoven's Fifth Symphony.

The Greek temple stereobate has small connection with the physical properties of the average man,

the height to which he can raise his lower limbs, for instance; but it *is in fact* one of the noblest gestures of mere man, in defiance of the cataclysmic forces of nature.

Greek scale is therefore expressed in proportion, but it is proportion of a particular kind. Many theories of Greek proportion have been suggested—most of them on an "elevational" or two-dimensional basis. More recently several brilliant scholars and archæologists, headed by the late Francis Cranmer Penrose, the first Director of the British School of Archæology at Athens, have evolved theories on the mathematical relationships between the various parts, and on the optical refinements (so called) of the temples.

Perhaps the recent researches on "Dynamic Symmetry" by Mr. Jay Hambidge open up the most interesting possibilities of a mathematical basis of Greek design. Its apparent success in relation to the ground plan of the temples must not, however, be taken as an indication that equal good fortune will be experienced when dealing with the projected plan forms in three dimensions.

That the Greek architects decided the ground plan of the temple on a mathematical basis is a reasonable supposition—some form of setting out is necessary; also that the main plan forms projected in space conformed to a broad formula of mathematical relationships such as spacing to height of members; but these alone do not explain the significance of the temple as a work of art. Indeed, it is probable that where the mathematical or "functional" part of the design process ended, the artistic part commenced. The position of the sculptor in relation to the architect in Greek times must not be overlooked. Records indicate that the sculptor was usually the controlling personality (for example, Phidias on the Parthenon), and the sculptor is likely to be influenced only in a very elementary way by mathematics.

The "scientific school" has gained considerable support by drawing attention to the refinements and subtleties of form everywhere evident in the temple design, on the theory that they are optical corrections, which in a measure they are.

The Greek artists were, however, more concerned with the creation of artistic "illusions" than in the correction of optical illusions. As optical corrections, they have in most cases been rather exaggerated, and would reveal a clumsiness of judgment not found in other aspects of Greek art. If, however, the architecture of the temples is studied from a purely artistic basis, an entirely different impression of the purpose of these refinements is obtained. The upward tilt of the stylobate towards the centre, and correspondingly of the epistyle, is not then judged to be a correction of the effect of horizontal lines appearing to sag due to their relationship with the column (a purely elevational idea), but in order to introduce a sense of uplift or poise into what would otherwise be purely static and somewhat expressionless forms. Incidentally they give a greater variety of reflected lights. In sharp angle perspective, the sensation of uplift is definitely felt at the Parthenon.

The taper and entasis of the column would not appear as a grossly exaggerated attempt to conceal the impression of hollowing about the middle (which is felt in the case of cylindrical bodies seen against a background of light), but as a bold piece of dynamic expression portraying the circumferential pressure of an inherent upward force actively engaged in the support of the entablature and roof. If the taper and entasis were absent, there would be no "expression" of support by the column or of weight in the entablature.

Similarly, the inclination given to the columns is found to be a unifying principle, gathering the individual forces together for a common purpose, namely the support of the whole roof; and not in order to correct the impression of spreading outwards at the eaves. It does that, of course, but so violently that it can hardly be judged the only reason. The arrangement of the abacus and echinus of the Doric capital in relation to the epistyle rather defies scientific analysis, and I doubt if a purely scientific reason can be established for the sudden reduction in the intercolumniation at the angles of the temple, or for the increased diameter of the angle columns.

Other refinements might be similarly dealt with, but a sufficient number have been considered to explain the artistic or "humanist" as opposed to the scientific standpoint.

Mention might now be made of the irregularities in the design of the temples (in the Parthenon, for example) which can hardly be set down as bad workmanship, considering that the craftsmanship generally is of such a high order. The irregularities include unequal spacing of triglyphs and metopes along the flanks and, incidentally, the spacing of the columns, the varying size of the abaci, etc. These cannot be explained from a mathematical standpoint, for they conform to no mathematical law. They are, however, probably intended to modify the extreme regularity (and monotony) which would result from a purely mathematical system of design. It must be remembered that the temple was ultimately coloured

FIG. 10.—THE THESEUM, ATHENS.

and that the colour pattern would accentuate the mathematical precision if it were present before colour was applied. On the contrary, the irregularity of the ground work enabled a subtle variety of light and shade to be introduced with the colour, and delightful "local" effects obtained without conscious interruption of the rhythm of form and colour combined. The presence of irregularities in the Orders may result from a desire to infuse them with artistic expression.

Returning to the question of Greek scale, we find that it must be translated into artistic expression in order to make its presence felt by the spectator.

This is exactly what does occur in the case of the Greek Doric temples. The columns pretend to carry a weight far in excess of that which really exists. The entablature maintains the deception. The temples appear to possess a power of resistance against the passage of time, which is hardly substantiated on examination of the structure. But the temple was a *symbol* and housed the image of the diety; it must possess "the attribute of the eternal"—the over-emphasis was justified. Thus a proportion was established on heroic lines of form (material) to space (ether) in which the former appears to preponderate.

The secret of the predominance of form lies mainly in a well-emphasised and well-directed expression of volume.

The "artistic illusion" must be sustained by a perfect harmony of "intentions." The various parts should be proportionate to one another and to the whole, not elevationally but in volume.

A comparison of examples will best explain the point. Illustration No. 10 is a photograph of the Theseum at Athens, and No. 11 is of a copy of the Theseum, erected during the Neo-Classic Revival, in the Volksgarten at Vienna. In the first place, it will be seen that the difference in the intensity of the sunlight makes the copy appear flat and devitalised. It also makes it appear squat and heavy; the upward thrust of the column is missing, and the spaces between the columns have grown more emphatic and appear broader in consequence. The modelling of the entablature has almost disappeared, with the result that the superstructure lies heavy and dead on the rather listless and weary supports.

I have not confirmed by careful measurement whether the refinements of stylobate and epistyle are present in the copy, but from observations made of this building I should say not. The "spring" of the stylobate and epistyle in the original are, however, traceable on the photograph. The absence of a pronaos in the copy has reduced its expressional power considerably.

To compensate for loss of sunlight, the copy would have gained with modelling such as that of Illustration No. 12, with rich and deeply set metopes, vigor-

FIG. 11.—A COPY OF THE THESEUM IN THE VOLKSGARTEN, VIENNA.

ous triglyphs, a bold tenia with fully disengaged guttae under, the stylobate at least double-rebated on its vertical faces, the tympanum set back and filled with bold sculpture.

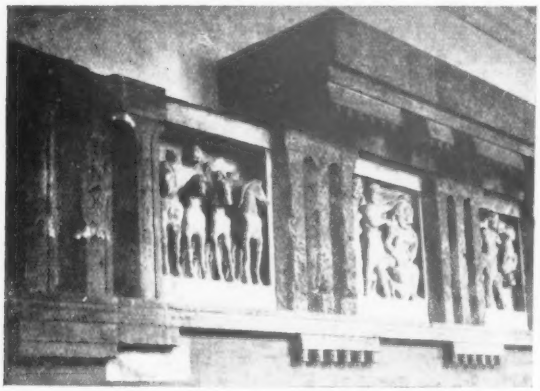

FIG. 12.—METOPES FROM TEMPLE "C," SELINUNTE

The "entourage" should have contrasted in colour in order that the "first chords of the classic symphony" (the stylobate) may be clearly understood.

They are the characteristic chords, and determine the "key" to which all the succeeding variations of the theme are set. In the copy the "key" has been destroyed.

(In the Selinunte Temples, which were surrounded by paved streets, a stylobate of four or five stages was used.)

Finally, in the copy there is a complete absence of colour, the rich "reverberating" colour set in dramatic juxtaposition which was present in the original. The errors are not those of measurement or mathematics (it is no doubt a mechanically faithful copy) but of artistic perception and ideal.

Another striking comparison is obtained from Illustration No. 7, the west front of the Parthenon, and No. 18, the National Monument, Edinburgh, an unfinished work of the Neo-Grec period, and an accurate, mathematical reproduction of the Parthenon. The copy explains points previously raised, which might otherwise remain in doubt. The light is from behind; therefore if the entasis is there solely to correct the illusion of hollowing, it would not be evident as "entasis or swelling" when seen under these conditions. But the "swelling" is quite evident, only its purpose is obscure due to a lack of definition in the flutings; the thought is there, but the vehicle of expression is weak. In the execution of this monument, every mathematical and practical detail has been considered, except those which call for artistic interpretation. The whole work has been carefully coated with a fine cement "in the Greek manner," but the column drums are uniform, have a horizontal proportion, and do not break joint in the manner of Greek work. The fluting and the coursing of the drums are in perpetual conflict, and the powerful uplift of the columns, so evident in the Parthenon itself, has been entirely destroyed. Greek architecture, and indeed all Greek art, is idealistic: it permits of no compromise.

In the application of Greek principles of design, the Neo-Grec architects failed miserably. The archæologists and delineators may have been in some measure responsible, but not entirely. Their mathematical theories were of service. The architects should have been competent to identify architectural perceptions from archæological analysis, but the Roman and Renaissance tradition proved too powerful. They followed the Italian Renaissance in adopting the Roman tradition in planning and composition. Greek motifs and ideas in design were incorporated in so far as they would fit into the Roman concept of values. But the Greek ideals and standards were not revealed. They allow of no compromise.

FIG. 13.—A PARTHENON CAPITAL

Fig. 14.—Caledonia Road Church, Glasgow
Alexander Thompson

FIG. 15.—ST. VINCENT STREET CHURCH, GLASGOW
Alexander Thompson

Strangely enough, the nearest approach to the Greek ideal during the Neo-Classic period is to be found in the work of the late Alexander Thompson, of Glasgow, an architect of remarkable originality. Illustrations of his two most noted churches are given in Nos. 14, 15 and 16.

A few of the essentially Greek characteristics in his work might with advantage be stated :—

1. The vigour of the stereobate and substructure and the handling of the detail.
2. The appreciation of "volume" and directional force, by the extensive use of inclined walling and tapering motifs.
3. The vigorous massing and eloquent skyline of the building.
4. The thoughtful use of varying forms of masonry.
5. The purely decorative use of the "Orders" as in Asiatic (or Ionian) work. He seemed to appreciate (and few Neo-Grec architects did) that the Greek portico could not be used functionally in modern times and retain its artistic qualities of proportion.
6. The use of enrichment deeply incised, or in high relief, to counteract the effect of reduced sunlight.
7. The avoidance of over-emphasis of the windows. (Division bars omitted.)
8. Double curvature of the column shaft due to elevation and loss of sunlight.

Perhaps the most characteristic feature of Alexander Thompson's genius, which indicates his profound understanding of the spirit of Greek architecture, is the skill with which he composes the primary masses.

Saint Vincent Street Church gives ample evidence of this: in the courageous handling of the substructure, the decisive placing of the tower and temple masses, the uncompromising treatment of the site and conscious asymmetry of the whole composition.

The somewhat Baroque spire has been criticised as being out of keeping with the Greek spirit, but

FIG. 16.—ST. VINCENT STREET CHURCH
Alexander Thompson

FIG. 17.—THE PROPYLÆA, ATHENS

this is a doubtful point; in any case it is a highly original (and logical) interpretation of an extremely difficult problem.

Confronted with so masterly a rendering of the Greek spirit, I find it difficult to realise that Thompson never travelled in Greece or Italy!

The work of "Greek" Thompson does not only mark the zenith of the Neo-Classic movement in Britain, but heralds the coming of a new age when the art of architecture will be based upon a tradition of "motives" and not a tradition of "appearances."

A comparison of the Caledonia Road Church

(Illus. No. 14) with the railway station at Helsingfors, by Eliel Saarinen, indicates a rational development of the composition of primary masses. Thompson has been accused by some critics of attempting to blend Greek and Egyptian motifs. This hardly seems a fair criticism and portrays him as a manipulator rather than a creator of design forms. It is very improbable that he had the slightest interest in the historical association of the motifs he used, provided they gave adequate expression of the message he desired to convey. The criticism just stated is based upon a standard of "appearances," and therefore fails to observe the presence of a workable æsthetic and standard of values in his buildings.

I have dwelt at length on the works of Alexander Thompson because I believe they can be a true inspiration to the student, an inspiration more readily assimilated if less potent than that derived from study of the architecture of Ancient Greece.

The message of Greek architecture to us is that the ideal in Art can be realised by a clear statement of intention and strict adherence to a standard. It is a philosophy which permits full exploration of the æsthetic field in a qualitative sense, but permits of no compromise with truth. It recognises the reality of thought, and the phenomena of forms and objects; but holds that a real tradition can result only from concord of aims and ideals, and not from standards of appearance. For this reason, to the works of the Greek Masters has been ascribed the virtue of "eternal youth," the virtue of unfailing inspiration to all who follow the light.

The writer desires to place on record his grateful thanks to the following gentlemen for their kindly advice and assistance :—

The President of the Institute, and the Officers of the Board of Architectural Education.
Mr. H. M. Fletcher, M.A.(Cantab.), F.R.I.B.A.
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Herr Wilh. Baumgarten, Architect, Vienna.
Dr. Mendl, Director of the School of Architecture, Prague.

FIG. 18.—THE NATIONAL MONUMENT, EDINBURGH
Unfinished

The Greater London Regional Planning Committee

A STATEMENT ON ITS WORK BY DR. RAYMOND UNWIN

In *The Times* of 24 December was reported a statement by Dr. Raymond Unwin on the work of the Greater London Regional Planning Committee, to which he is technical adviser. In this statement Dr. Unwin says that the work narrowly escaped an untimely end in the present crisis, but that the decision of the L.C.C. to renew their grant, though on a very much reduced scale, has enabled the work to continue.

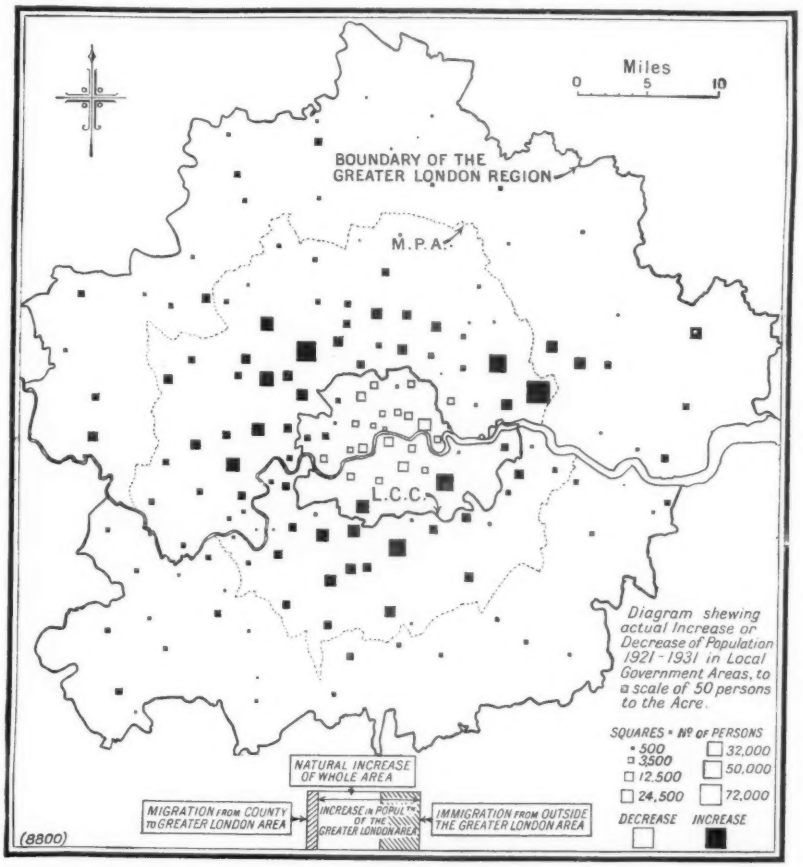
The committee have reason to believe that the contributions from other local authorities will also be continued on a similarly reduced scale, and that it should just be possible to keep up to date the surveys already made, and to issue in due course the report on the proposed planning of the area, for which much of the material is already prepared.

The work, however, will have to be curtailed at a time when the rapid and vast increases in population make it more urgent than ever that a planned scheme for the whole area should be produced.

The population of Greater London by the 1931 census is 9,144,093, an increase of nearly 1,000,000 over that of 1921, of which figure about 350,000 is due to immigration. At the same time within the area there has been a movement outwards, which, combined with the other causes, has increased the population of the region outside the L.C.C. area by 1,005,999 persons since 1921.

A diagram, reproduced by kind permission of *The Times*, shows the approximate distribution of this new population by squares—white for a decrease and black for an increase in population.

Below the diagram there are shown in a block, to the same scale, the numbers of the 1921 population



who have moved out from the L.C.C. area into the region, the natural increase of the 1921 population of the region, and the number of those who have come into the region from outside.

The growth of industry in the area is indicated roughly by the figures for insured persons, the increase in the Metropolitan Police area being 14 per cent. and in the outer area 21.6 per cent.

The problems caused by the shifting population, especially in the outer area, are very great.

The relative responsibilities for housing, education, health, etc., of the London County Council and of the 130 odd local authorities in the outer area, the best way to co-ordinate their efforts and those of private enterprise, and a proper relation between industrial and housing development, are some of such problems. The necessary transport for these large numbers and the enormous volume of unnecessary movement due to the haphazard character of the sporadic building, and to the want of proper relations between the people's dwelling, working and playing places, present other serious problems. Another problem, urgently raised by the present disorganised development, is that of preserving open space for the growing population. To provide adequately for the games and active recreations merely of the 1,000,000 increase in population, 7,000 acres, or nearly 11 square miles, of suitable land would have been needed in addition to a reasonable provision in parks or rural reserves. To this question of open space the Regional Committee have devoted much attention because of its urgency. The prospect of ever being able to secure the necessary provision is diminishing rapidly year by year, as the distance from the centre at which suitable land can be secured is pushed farther and farther out.

Prior to the crisis, Dr. Unwin concludes, there was a good prospect of effective steps being taken to preserve the green belt round London and that the Town and Country Planning Bill would have become law before the end of last year, so that its various powers might be available to help; but this had not come to pass, and the report which the Greater London Regional Planning Committee had hoped to issue soon must now be postponed until later in the year.

Architects (Registration) Act, 1931

NOTES OF THE PROCEEDINGS OF THE FIRST MEETING OF THE PREPARATORY COMMITTEE

The preparatory committee appointed by the Secretary of State for Home Affairs met at the Home Office on Wednesday, 16 December 1931, at 5.30 p.m., when the Committee was welcomed by Sir Herbert Samuel, P.C., M.P., Home Secretary. Major Harry Barnes expressed the thanks of the Committee.

On the motion of Mr. W. G. Percy, seconded by Major G. B. J. Athoe, Major Harry Barnes was appointed Chairman and Convener of the Committee.

It was decided that the next meeting of the Committee should take place at the R.I.B.A. on Wednesday, 30 December, at 6 p.m., and that subsequent meetings of the Committee, if necessary, should be held in rotation at the Incorporated Association of Architects and Surveyors, at the Architectural Association, and at the Faculty of Architects and Surveyors.

It was decided that the quorum for meetings of the Committee should be five.

It was decided that the Chairman should prepare drafts of letters to be sent —

(*a*) to the bodies mentioned in paragraph I (i) to (vi) of the First Schedule of the Act requesting them to forward to him at his office the precise particulars of membership required to enable the Committee to discharge its duty under the Act, certified by the Secretaries of the Bodies concerned, together with copies of rules regarding membership.

(*b*) to the Secretaries of the bodies mentioned in paragraph I (i) to (v) of the First Schedule of the Act asking them to submit similar lists in respect of the bodies mentioned in paragraph I (vi) of the First Schedule of the Act, certified as above.

(*c*) to the Secretaries of the bodies mentioned in paragraph I (viii) and (ix) and in paragraph 2 of the First Schedule of the Act asking them to appoint the members of the Council whom they are entitled to appoint under the provisions of the Act, and to submit their names and addresses to the Chairman.

It was further decided that in draft (*a*) the Chairman should request the Secretaries of the bodies concerned to take the necessary preliminary steps for the selection of their representatives so as to avoid loss of time in calling the Council into existence.

The Chairman undertook to make arrangements, with the assistance of the bodies represented on the Committee, for meeting any expenses which might be incurred in connection with the work of the Committee, and was authorised to engage such clerical assistance as he might consider necessary.

Some discussion took place as to the meaning of the words "architect members" in I (i) to (v) of the First Schedule of the Act, and it was decided that the matter should be again considered at the next meeting.

It was decided that when the particulars of membership had been received from the bodies concerned, if it should appear necessary to scrutinise any or all of the lists, a Chartered Accountant appointed by the Chairman should visit each body, inspect the books and other relevant documents, and present a report to the Committee.

It was decided that the Committee should meet at the R.I.B.A. at 6 p.m. on Wednesday, 30 December.

The meeting adjourned at 6.30 p.m.

Reviews

*NEW LIGHT ON DOWNING STREET AND WHITEHALL**

A Review by W. W. Begley, F.R.Hist.S., L.R.I.B.A.

The severely official title of this book conceals a mass of information invaluable to the historian, the antiquary and the architect. Here is to be found, for the first time, a documented and profusely illustrated record of the Old Palace of Whitehall, Downing Street and the Treasury Buildings, which have hitherto been dealt with only in the most casual manner.

Especially is this the case with regard to Whitehall Palace, for all the information previously available on the subject would barely fill one page of this sumptuous volume, where it is expanded into a coherent and pregnant story covering 52 pages. The lay-out of all the buildings is established, including the Tennis Courts and the Cockpit and the various State Lodgings, and glimpses are afforded of Albemarle, Buckingham, Monmouth, Lady Castlemaine and many another of the motley throng of the Restoration Court. On the other hand, we learn with some regret that the famous Holbein Gate was not designed by Holbein, and that it had no connection with Cardinal Wolsey.

Architects will probably be most interested, however, in the chapters dealing with the Treasury Buildings, and the detailed study given of the successive works of William Kent, Sir John Soane and Sir Charles Barry. A good deal is said about the earlier history, and it may be mentioned that a fragment of Tudor work still remains, a corridor leading to the Cockpit, but Kent's work (1733 6), is the first portion of practical interest. This is illustrated by about 30 photographs and measured drawings which show admirably the refinement and dignity of the elevations and also the interiors which are complete in several cases, even to the contemporary furniture.

Between 1824 and 1827, Soane added the main block fronting Whitehall and Downing Street, but of this only some characteristic interiors remain. Few architects can have been so unfortunate as Soane in the survival of their works. His Law Courts have gone, and so have his works at the old House of Lords, the National Debt Redemption Offices and the State Paper Office, while the Bank of England is in the same category as the Treasury, excepting that there the exterior remains. Soane was over 70 when this work was executed, and something seems to have gone wrong with the setting-out, leaving Sir Charles Barry no choice but to demolish the front and re-case it, when he was called in, in 1844. Such of the internal decorations as remain, however, in the vestibules of the Downing Street and Whitehall entrances, the Privy Council Chamber, the Privy Council Board Room and elsewhere, show that Soane retained unimpaired his power to demonstrate the rules of design which he so assiduously taught.

Barry had begun the rebuilding of the Houses of Parliament four years before, but here we see him working in his earlier and more congenial style, and we recognise the architect of Trentham, Cliveden and many another noble pile. Behind the Gothic mask of the Houses of Parliament, we sense the same style peering through, and those who have seen Barry's other Gothic works, particularly his church at Hurstpierpoint, built while the Treasury front was in progress, will probably feel renewed doubts on the age-long controversy of the Houses of Parliament.

Dover House, now the Scottish Office, designed by James Paine in 1755 8, and practically unaltered, except for the portico added by Henry Holland in 1788, is shown in a score of illustrations which include fine mantelpieces, ceilings and other internal details. Paine's extensive practice was almost exclusively devoted to gentlemen's mansions and this one, designed for Sir Matthew Featherstonehaugh, is a splendid example, the only jarring note being struck by the incongruous modern grates and lighting fittings.

Some of the interior illustrations of the Downing Street houses are of unique interest. Plates 120 and 121, in particular, being subject to the special condition that the L.C.C. should retain the copyright. In No. 10 we again see the hand of Sir John Soane, but the architectural history of the house is baffling. Sums of money which should have sufficed for a complete rebuilding were disbursed at not infrequent intervals during the eighteenth and early nineteenth centuries, with results which are not obvious. The newspapers of the time did not fail to notice this.

One of the most attractive features of the book is the unobtrusive way in which fact is substituted for the time-honoured myths and legends and this is particularly the case with regard to Downing Street. Mr. C. E. Pascoe, in his book *10, Downing Street*, devoted considerable space to the identity of a certain Mrs. Hampden, leaving the reader completely befogged. Mr. Braines, who is responsible for the masterly research work behind this book, wastes no ink on controversy. Seemingly unaware of the late Mr. Pascoe, he provides a genealogical tree on page 108, which leaves no room for further discussion.

**The Parish of St. Margaret, Westminster*, Part III. The Neighbourhood of Whitehall, Vol. II. Being Vol. XIV of the Survey of London. By Montagu Cox and G. Topham Forrest. Committee for the Survey of the Memorials of Greater London and London County Council. 183 pp.+158 pls.+33 illus. in text. Lond.: Batsford for L.C.C. 1931. £2 12s. 6d.

Elizabeth Hampden was the mother of the patriot John Hampden, and the aunt of Oliver Cromwell, and she lived on this site for forty years. Mr. Pascoe blindly accepts the theory that all Prime Ministers from Sir Robert Walpole have resided at No. 10, and a great deal of his book is based on this error, for such it is. The careful reader will find that the story told in this book runs counter to many hitherto accepted ideas, and will modify his own accordingly. Space only suffices for one more example. Mr. Braines gives particulars as to the Horatio Walpole who lived in a house in Whitehall, close to the corner of Downing Street, which conclusively show that it was not "Horry" of Strawberry Hill fame, as Pascoe asserts, but an uncle of the same name.

Plates 156–7 will interest ecclesiologists, but for the whole story of this Wren altar-piece, designed for the Roman Catholic Chapel in Whitehall Palace, it is necessary to refer back to the previous volume (Vol. XIII). The Chapel lasted but a short while, but the major portion of the reredos exists in the parish church of Burnham-on-Sea, Somerset; the organ is in St. James's, Piccadilly; and the Grinling Gibbons pulpit is believed to exist, but the clues lead to an auction room in 1869 and there fail.

This book, together with the earlier ones in the series, merits the closest attention of architects, if only for the excellent measured drawings of work which is fully dated and described. Over 30 years have elapsed since the London Survey Committee started on its ambitious project. In this book we see that the work is not flagging.

*THE SHEFFIELD REGIONAL PLAN**

REVIEWED BY PROF. A. HAMILTON THOMPSON, D.LITT, F.S.A., HON. A.R.I.B.A.

Professor Abercrombie and his colleagues remark that the region included in this survey "cannot be easily visualised as a geographic unit," and to most people acquainted with Yorkshire topography the area will seem somewhat incoherent and arbitrarily defined. Sheffield is upon its southern boundary, Barnsley is its actual centre, and it extends northward to include the towns of Pontefract, Castleford and Knottingley, and a district to the north and east of them. Much of it has been industrialised in recent years, and the modern colliery villages east of Barnsley, bordering upon the Doncaster region, show signs of developing into a "conurbation" of some importance. At present, however, its general character is that of a rural district thickly studded with separate industrial communities. Its south-western portion, on the edge of Derbyshire, is still wild moorland. The picturesque undulating country north of this and east of Barnsley is little spoiled, and it would be difficult to find a quieter countryside than the plain in the north-east towards Selby.

The production of a regional scheme under these varied conditions involves a problem beside which the schemes for the Doncaster and Rotherham areas, already in print, were comparatively simple. Hitherto the responsible authorities, faced with the inevitable demands of industrial progress, have paid little attention to the natural features of the region. If arterial roads, as the authors of this volume maintain, can be so designed as to fall easily into the structure of the country which they traverse, the buildings that rise along and near them are too often at war with the landscape. Even in the moorland and its foothills, the simple home-grown architecture of which provided much useful illustration some years ago for Mr. Innocent's book on *The Development of British Building Construction*, modern houses and petrol stations have grown up since the war which are quite unworthy of their striking natural setting. One of the numerous plans and diagrams in this survey marks ninety-four such buildings, of which two only are singled out as in harmony with their natural environment, If this is true of a wide and thinly populated district, it is more than true of more populous neighbourhoods. In most of the growing villages of the area long rows of workmen's cottages which, from the hygienic point of view, may be an improvement upon their last-century predecessors, but are careless of any outward concession to the amenities of life, merely disfigure and cheapen their surroundings. The site of Barnsley has natural opportunities as good as those which Georgian architects used to such purpose at Bath; but the town which fills and covers the deep hollow and the hill-slopes round it, and straggles out eastward along the valley of the Dearne, is entirely without distinction, and such buildings of merit as it contains are not obvious features in the view.

Although architecture is only one of many considerations with which a work of this kind is concerned, it is certainly not the least important. The authors recognise that the economic conditions of to-day have displaced the use of local stone as the ideal material which in times past, under the hands of locally trained craftsmen, contributed an unobtrusive dignity of its own to the landscape. We may at least hope that, under the reasonable system of control for which statutory means exist and for the smooth working of which suggestions are here offered, the employment of unsuitable materials, even for the cheapest kind of building, may be avoided and the requirements of local scenery be duly taken into account.

To those who look upon the transformation of our

**Sheffield and District Regional Planning Scheme.* Prepared for the Sheffield and District Joint Regional Planning Committee. By Patrick Abercrombie, M.A., Sydney A. Kelly, F.S.I., and T. H. Johnson, M.T.P.I. Together with a Mining Report by Messrs. Childe & Rowland and A. Smith Denton & Co. Liverpool : University Press. London: Hodder and Stoughton. 1931. 15s. net.

English country in the interests of industry and traffic merely as a profanation of its beauty, the visions of the regional planner may cause no little alarm, and the definition of untouched tracts of agricultural country as undeveloped areas may in some of us merely nourish the hope that they will long remain in that condition. The collaborators in this scheme, however, have studied its natural features with keen appreciation and have been greatly helped by the honorary secretary of the Sheffield Association for the Protection of Natural Scenery, who knows the district well and writes of it with fervour. A comparison of their partition of the region into zones and reservations with the coloured map which supplements it—one of three admirable maps in a pocket at the end of the volume—will show how careful they are to preserve its most characteristic beauties. The photographs of scenery and buildings are rather too small to give much idea of their subjects, and a rather tame picture of the Went valley near Kirk Smeaton hardly suggests the attractions mentioned more than once in the text.

The general style of the survey is brief and businesslike, as befits the number and variety of the topics which it covers. The descriptive notes on villages are merely impressionistic and are too jejune to be of much value. While it would be too much to demand special historical knowledge of the compilers of such a report, we cannot help regretting that it contains so little evidence of study of the historical geography of the district, and the insertion of an old map of Pontefract, illustrating the siege in 1648, seems almost out of place in the circumstances. The mention of Ecclesfield, characterised laconically and not quite accurately as "a suburb of Sheffield," might have called attention to its noble church, a commanding feature of a good site. Here and there churches in effective situations, such as Darfield and Kellington, receive notice; but the writers' just praise of the approach to Birkin from the bridge over the Aire overlooks the beautiful church, an historical monument second to none in the whole region, which gives this prospect its special character. One venture into the realm of history is unfortunate. Carr of York made important additions to Flitcroft's designs at Wentworth Woodhouse, but he was not the architect of Wentworth Castle. The confusion between the two houses, however, which Mr. Sydney Kitson pointed out in an article on Carr in this journal some twenty years ago, seems to be perennial.

THE EVOLUTION OF THE ENGLISH LIBRARY

THE CHAINED LIBRARY: A survey of four centuries in the evolution of the English Library. *By B. H. Streeter. London : Macmillan.* 1931. 25*s.*

Reviewed by S. E. DYKES BOWER [*A.*].

This book has its origin in the fact that Canon Streeter is librarian of the famous chained library at Hereford, which has recently been the subject of a most successful restoration. Among cathedral libraries, Hereford has, with Durham, Lincoln and Exeter, long ranked as one of the most important. If the newly-discovered facts as to its age shatter a pleasant illusion as to its antiquity by dating it nearly two centuries later than has hitherto been done, it can safely be said that any sentimental regrets are more than compensated by the added prestige that its new condition affords it. For if the word "restoration" nowadays has a suspicious sound about it, there need be no doubts about the excellence of what has been done in this case. There has been hardly anything new in it, and the sequence of events which has made this possible is not more remarkable than it is creditable to all concerned. A generous donor, Mr. H. C. Moffat, of Salisbury, offered the money to refit as a library a room over the eastern aisle of the north transept known as the Transept Chamber, in order to make possible the proper arrangement of the presses which previously, for lack of space, had been crowded into a room built over the cloisters in 1897, with little regard for library requirements. The responsibility of librarianship on the occasion impelled Canon Streeter to make certain investigations into other chained libraries and to closer examination of the Hereford library itself. His researches proved both illuminating and suggestive. They showed exactly what *ought* to be there and what *was* there. It was then that a series of surprises began. What *was* there turned out to be almost everything. A few chance clues presented themselves to Canon Streeter's quickened eye. He instituted a thorough search of the cathedral, and lo! as if by magic from every corner of the building—from nave and transepts down to vestries and lumber-rooms—came, one after another, the missing parts of the library fittings. They have been carefully reset in their proper positions and reapplied to their former uses; new parts have been supplied where necessary (they amount to very little—some ironwork and lengths of wood cornice, dust-boards and such like) and once again Hereford finds itself possessed not merely of the largest chained library in England, but of a chained library as nearly as possible in its exact original condition.

It is difficult to know which to wonder at most—the extraordinary luck by which so much had survived or the admirable skill with which often tiny fragments were sought and detected as belonging to the library. The unfolding of the narrative makes quite a dramatic chapter in this book—half romance, half detective-story. But it only constitutes a portion of the book. Canon Streeter, fired by his discoveries at Hereford, has applied the same methods in theory to other chained libraries, and the results are so important that this book not only throws new light on, but corrects much of the ordinarily-accepted history of chained libraries. The author has produced a learned and well-illustrated work that manages to convey a great deal of technical information in a manner that, so far from being dry, is interesting and at times almost exciting. It certainly makes one speculate as to whether work similar in spirit and method to what has been done at Hereford with so much success, might not well and equally successfully be attempted elsewhere. Might not other cathedrals, if searched, be made to give up some interesting secrets?

GREEK AND ROMAN ART

ART IN THE LIFE OF MANKIND. *By Allen W. Seaby. Vol.* 3. *Greek Art and its influence; Vol.* 4. *Roman Art and its influence.* 2 *vols. sm.* 8*vo. Lond.* 1931. 5*s. ea.* [*Batsford.*]

Volumes 1 and 2 of this work were published in 1928, Volume 1 being an introductory part defining the scope of the

series and giving a general view of Art, its nature, meaning, principles and appreciation.

Volume 2 treats of Art in Ancient times—Prehistoric, Sumerian, Egyptian, Babylonian and Ægean.

In all the volumes the art of architecture and its relation to the other arts is well shown.

The claim of the publishers that the series should "appeal to that wide public which has missed Art in a general education and would like to know something about its scope and character" errs on the side of modesty as the volumes are critical, lucidly written and well illustrated, and can be read with profit by those with some pretentions to the subject.

The particular volumes under consideration are perhaps of special interest to architects, as they cover the periods from which we derived our earliest knowledge of the Arts; and reading again the accounts of the development of Greek Architecture, Sculpture and the Arts generally, rekindles our latent enthusiasm. The volume on Roman Art and its influence has also chapters on art in the Roman daily life, art in Roman Britain, on Early Christian and Byzantine Art, Sassanian Art and Coptic Art.

Professor Seaby has shown, once again, how impossible it is to separate rigidly the several arts as they influence one another.

We note that further volumes are to appear on Art in Mediæval and in the Renaissance periods. W. P. S.

BRICK AND IRONWORK DETAILS

ENGLISH BRICKWORK DETAILS, 1450-1750. *A portfolio of full-size mouldings.* ENGLISH WROUGHT IRONWORK, MEDIÆVAL AND EARLY RENAISSANCE. *A portfolio of full-size details. By Tunstall Small and Christopher Woodbridge. London: The Architectural Press; and New York: William Helburn, Inc.* 12½″ × 10″. *8s. 6d. net each.*

Reviewed by EDWIN GUNN [*A.*]

These two latest additions to the series produced by the same authors and publishers maintain the high standard of previous collections.

The purpose of presenting carefully measured and detailed information of this kind is two-fold—to show how the old work was done, and to provide suggestions for new treatments. The two aims are quite distinct, and different people will esteem one or the other more highly. The aim of the present series is more suggestive than antiquarian, and from the architect's point of view (provided that he may still consider it legitimate to draw upon precedent) much of the information is valuable.

The brickwork examples, which are chiefly of string courses, cornices, and other moulded work, range between sixteenth-century Essex churches and those characteristic brick houses which date from the early eighteenth century. In the earlier work, one is struck by the ingenuity with which an effect of "life" is imparted by variations in depth of coursing and an occasional tile course, while in the sober Georgian style, effort is evidently made to compass the desired results wholly in brick of even thickness—when it comes off, that is, perhaps, even more ingenious.

The ironwork volume contains a most attractive collection of minor items of what might be called incidental smithery—such things as hinges (both strap and butterfly), railings, latches, handles, cockspurs, bolts, escutcheons, and knockers. In their efforts to include a vast number of examples to full size within the limits of their page, the authors at times verge upon the unintelligible, but that is the sole possible complaint which could be made, and it is perhaps ungenerous to urge it.

TWO BOOKS ON HOUSING

MODERNE NEDERLANDSCHE VILLA'S EN LANDHUIZEN. *By Prof. Ir. J. G. Wattjes. Amsterdam: "Kosmos."* [1931.] (£2.)

MODERN HOUSING. *By J. R. H. McDonald, B.Sc., A.M.I.C.E., M.I.E.E. Lond.: Tiranti.* [1931.] (£1 5*s.*)

Interest in architecture is turning from the production of elegant backgrounds for the wealthy to the actual needs of humanity in everyday life. Both these books deal with buildings for the man in the street, and for this reason can be reviewed together.

A book of photographs with letterpress confined to a preface in four languages is becoming a common object in a modern library. The more designs of whatever nationality a designer has before him when ideas are whirling about in his brain, the better, no doubt. But he must have some idea of the conditions under which the designs were produced and against what backgrounds they can be seen. Although a really true image of the latter can only be obtained through a personal visit, good photographs with plans and a well-set-out preface do much to make up the deficiency. The first work under review—an attractive book of Dutch houses—does all this well.

While many in England are preaching the overthrow of our tradition and the advent of "modern" ideas from the Continent, it is instructive and amusing to see the very strong English influence on these recent domestic buildings in Holland. Not 10 per cent. of the illustrations have flat roofs. Yet the architecture is not reactionary, though all of it is not exciting. Most of the compositions could only be of recent design, and the successful uniting of thatched roofs with large windows is far more up to date than many a so-called modern flat-roofed fatuity.

Most of the houses illustrated are on semi-rural sites, and as such offer profitable comparison with our solution of the same problem.

This is a useful addition to a library of "travel savers" and, though no doubt less effective than a personal visit, less unpatriotic!

Re-housing the slum dweller (the subject of the second book) is a subject which deeply concerns the architects of to-day.

The author aims to make two points. First, that for sociological, hygienic and economical reasons, it would very well pay this country to rebuild the overcrowded slums completely.

Secondly, that the new buildings should be built with flat roofs and cavity walls.

The author makes his first point by ably marshalled facts and convincing statistics. But it is the latter part of the book which should interest architects most. In it is an informative illustrated survey of new housing in the principal foreign countries, and some practical and theoretical information about flat-roofed cavity-walled dwellings. That the information is sound we need have no fear. Mr. McDonald has made a special study of his subject abroad as well as at home, where his experience as a building contractor is considerable.

Sprinkled throughout with broad humour and sympathy for humanity, this book should do much to arouse the interest of both laymen and architects in this most pressing building problem. E. P.

MONKWEARMOUTH CHURCH

MONKWEARMOUTH. *The Dates of the monastic remains at St. Peter's Church. By John Hall* [*F.*], *of Sunderland.* (*Reprinted from the "Antiquities of Sunderland," Sunderland Antiquarian Society, XVIII*, 1918-1925.) *Pam.* (19*s.*)

This pamphlet contains a valuable discussion of the interesting problems concerning the dates of the west porch and the tower over it, the west nave wall and the chancel arch of this Saxon church of the Northumbrian group. The first part of the pamphlet (pp. 1–16), a paper read in 1924, compares the documentary and structural evidences and arrives at certain provisional conclusions; the second (pp. 16–27), read in 1925, is a record of a very careful examination of the fabric and the discovery of new features revealed when the church was undergoing repair by Messrs. W. and T. R. Milburn [*FF.*], with a summary of less conclusive historical inferences. This examination amplifies the shorter report of Prof. G. Baldwin Brown in his *Arts of Early England*, ii (2nd Ed.) 1925, p. 471, of a study made at the same time and is a contribution to the "complete account" Prof. Baldwin Brown hoped would be made. Briefly, Prof. Baldwin Brown, while regarding the existing work in the porch and nave as early, is cautious about attributing it to Benedict Biscop, the founder of the monastery in 675, and suggests the following two centuries; he places the tower proper in the late eleventh century. Mr. Hall, on the other hand, suggests a Danish date for the upper west nave wall and the porch. It is interesting to note that a still later work (A. W. Clapham, *English Romanesque Architecture*, 1930) assigns both porch and nave to Biscop and the tower to the tenth century.

Mr. Hall's photographic illustrations of the church in its present state usefully supplement those in Clapham and the line drawings in Baldwin Brown. H. V. M. R.

NORFOLK CHURCHES

THE RUINED CHURCHES OF NORFOLK. *By Claude J. W. Messent, A.R.I.B.A. Foolscap 8vo. Norwich.* [*H. W. Hunt.*]

This is a recording age, we see so much of beauty and historical interest slipping away before our eyes either from neglect or vandalism, that we must be grateful to anyone who gives his time, skill and knowledge to compiling a chronicle of the present state of our historical monuments.

In this book Mr. C. J. W. Messent, the author of a book on the Old Cottages and Farm Houses of Norfolk, deals with 240 ruined churches—it will surprise most of us to learn that one county should hold so many. Each church is given a short note and many are illustrated by Mr. Messent's own drawings.

Some of the notes are very informative, but of many churches there is nothing much to say because practically nothing is known, particularly in those cases where the term "ruin" is rather flatteringly applied to churches which have disappeared so that not even the sites are known! The book represents much careful industry and should be helpful to any studying the history of parochial life; and it is perhaps most of all a very timely summons to all anxious for the preservation of these remains to be up and doing.

Lectures to Boys and Girls

GIVEN BY MR. E. R. JARRETT, A.R.I.B.A., ON 28 AND 30 DECEMBER AND 1 JANUARY

It is very satisfactory to be able to record that the Christmas Holiday Lectures to Boys and Girls, which the Institute started four years ago, continue to appeal as widely as ever. The lecturer selected this year was Mr. E. R. Jarrett, A.R.I.B.A., who is on the teaching staff of the Architectural Association, and has had considerable experience as a lecturer to students and to audiences of maturer years. He spoke on three days in Christmas week to crowded and appreciative audiences of boys and girls, whose average age seemed to be about 14 or 15, with an occasional parent or teacher who had accompanied some of the younger listeners. The general title of the course was Houses and Homes, and the particular subjects of the three lectures were: Homes of the Ancients, Mediæval and Renaissance Homes, and Homes of the Moderns. Taking as his text that well-known and excellent slogan, "Fitness For Purpose," Mr. Jarrett pointed out that in all ages man had produced habitations granting as much comfort and convenience as the builder at any given time could appreciate, and that the modifications in design prompted by requirements, climate, materials and constructional possibilities indicated the state of mind and the degree of development in civilisation reached by a people with the greatest certainty, since the house was always a sure index of the personality of its owner.

The first lecture dealt with the cave dwelling, the tent of the nomad and its gradual development to the beehive structure in stone. The objections to this and the greater convenience of the rectangular shape were shown, and the why and wherefore of the well-defined form of house built at El Amarna by Akhnaton was explained. That the Greeks rejected this plan and produced the courtyard type, further developed by Roman builders, was shown to be a matter of climate and mode of life, which again was responsible for the *insula*, as opposed to the *domus*. The need for defence in mediæval times, the legacy of Rome worked upon by the early Italian Renaissance, the spread of this influence across Europe to England, the growth and expansion of the Manor house to the spacious planning of Elizabethan days, the treatment of this type by Inigo Jones and Wren, and the modifications introduced by Georgian architects, culminating in Robert Adam, formed the subject of the second lecture. It is notable, but, perhaps, not altogether surprising, that the last lecture which dealt with the modern house seemed to meet with the most approval. Certain Victorian interiors caused some laughter, and remarks upon good and bad planning were thoroughly appreciated. After showing slides of recent work, Mr. Jarrett explained that the innate conservatism of the English acted as a salutary brake upon the excesses of designers who were out to be new at all costs, but he put in a plea for the development of a sane modern expression that would say as clearly that it was a product of this age as did the work of any of the historic periods.

A Presentation to Colonel T. C. R. Moore, M.P. [Hon. A.]

REPORT OF A DINNER GIVEN BY AYRSHIRE ARCHITECTS TO COLONEL AND MRS. MOORE ON 12 DECEMBER 1931

In appreciation of his services to the profession, as pilot of the Architects' Registration Act through the House of Commons, Colonel T. C. R. Moore, Member of Parliament for Ayr Burghs, was entertained as guest of honour at a dinner given by the architects of Ayrshire at Western House, Ayr, on Saturday, 12 December.

Unfortunately Mr. James A. Morris, R.S.A., F.R.I.B.A., who had been mainly responsible for the arrangements and who was to have taken the chair, was prevented by illness from attending, but his place was taken by Mr. William Cowie, A.R.I.B.A.

At the top table were the Marchioness of Ailsa, Captain J. O. MacAndrew, M.P. for South Ayrshire; Mr. John Watson, A.R.S.A., F.R.I.B.A., president of the Royal Incorporation of Architects in Scotland; Mr. George H. Boswell, F.R.I.B.A., president of the Glasgow Chapter of the Institute; Mr. John Keppie, A.R.S.A., F.R.I.B.A., chairman of the Glasgow School of Art; Mr. James Carrick, L.R.I.B.A., Ayr; Mr. J. R. Johnstone, Troon; Mrs. MacAndrew, Mrs. Morris, Mrs. Boswell and Mrs. Cowie.

Mr. Alex. Muir, L.R.I.B.A., Secretary of the Committee, read a letter from the Marquess of Ailsa, the Lord-Lieutenant of Ayrshire, expressing his appreciation of Colonel Moore's work, and his regret that he could not be present to join in doing him honour. Apologies were read from the President of the Royal Scottish Academy, the Lord Advocate, Mr. Craigie Aitchison, M.P. for the Kilmarnock Division, and General Sir Aylmer Hunter Weston, M.P. for North Ayrshire. A telegram of greeting from Dr. Raymond Unwin was also read to the company. Grace was very beautifully sung by Miss Barbara Sumner.

Mr. Cowie, the Chairman, in proposing the health of Colonel and Mrs. Moore, said how much they all regretted the absence of Mr. James A. Morris, who was to have proposed this toast. Mr. Cowie then read the notes of the speech that Mr. Morris had prepared in which he sketched the history of the Registration Bill and showed how great had been their guest's labours to obtain its passage. As an expression of gratitude the Royal Institute of British Architects had elected Colonel Moore an Honorary Associate and now the architects of Ayrshire were gathered to do him honour.

In presenting a memento of the dinner and the services the dinner were designed to honour, Mr. Morris said :—

We have to ask from him one further obligation, which is, that he will accept from the architects of Ayrshire a little remembrance. We ask him to take with him a little cigarette box, of no intrinsic value, but one of, we hope, deep and lasting sentiment, inasmuch as it is made of wood from one of the old oak foundation cradles of the Auld Brig of Ayr; lined with wood from the only tree grown within and upon one of the abutments of the Auld Brig o' Doon. The little box is, therefore, at least unique in that it is the first public gift-box made; and very likely to be also the last, from those two woods combined. It may be of further interest to Colonel Moore to know that the box is of Ayrshire workmanship, having been made in the old-established boxwork at Mauchline.

With it is a little match holder, made from a fragment of one of the oldest stones of the Brig of Ayr. May I venture to suggest that these little gifts have been purposely made small, not only because of the scarcity of the Brig Oak, but also because they might be of a size suitable for a lady's table; and I am sure and know that Colonel Moore is too chivalrously minded not at once to apprehend and accept the implication.

The cigarette box was inscribed as follows : —

> " Presented to Lieut.-Colonel T. C. R. Moore, C.B.E., M.P. for Ayr Burghs, honorary associate of the Royal Institute of British Architects, by the architects of Ayrshire in grateful recognition of his devoted services in successfully piloting the Architects' Registration Act through Parliament."

Colonel Moore, in replying, said his heart was so full that he felt it quite impossible to do adequate justice to what had been said and done. He was not, he said, altogether working for the architects, although it was an architect who first inspired him to work for this Bill, because as soon as he got wrapped up in the subject and realised what it would mean to the whole profession, he really felt that he was working not only for the architects but for the people.

The toast of "Architecture " was proposed by the Marchioness of Ailsa, who said:

Ladies and Gentlemen,—When Mr. Morris conveyed to me the kind invitation of the Architects of Ayrshire, expressing the wish that I should take the toast of Architecture, I, deeply sensible of the poverty of my equipment for the honour, felt much hesitancy in accepting; but, knowing that the dinner was in connection with Colonel Moore's excellent services in carrying the Architects' Registration Act through Parliament, felt I could not well refuse a gesture of appreciation and congratulation.

Debating "Yes," or "No," there flashed upon me the thought that you were not asking me to give a lecture on architecture, but in chivalrous homage to Woman, whose duty it is as a member of the Commonwealth to praise, to encourage, and to assist towards the beautiful; you desired that at your banquet the toast of your worship should be given by Her. In response, assured of your sympathy, your support, and your forbearance, I bring my humble offering to the shrine of your goddess.

What is architecture? Can the question be answered? No one can define it for us. If, however, we have eyes to see and the power to understand what we see, we will find an abundant answer in every line of a Greek temple, in every stone of a Medieval church, and in all work that is high in aspiration, joyous in realisation, noble in conception, and true in itself.

It is not for me to speak of the history of architecture, which you all know; or of its great cathedrals and churches; but of the thing itself, of its spirit, and that to be an art at all it must be an expression of yourselves and of your aspirations. What we want to-night is not so much to take it on its technical side, but rather to look at it in its human and greater, and deeper, and living meaning as of a thing potent and real—as love, and fear, and life or death—as the dominant art, and also the mother art.

Taking it in its human and real aspect and recognising that the material origin of architecture is to be found in the endeavours of man to provide for his physical needs, there can be no doubt but that climate and the materials at hand affected the forms of primitive

buildings. Thus, in the earliest settlements of mankind, in Chaldea and Egypt, where wood was scarce, the heat in the daytime intense, and the only material which could be obtained the alluvial clay brought down by the rivers in both these countries, they shaped the material available into bricks dried in the sun, which enabled them to build rude huts giving them the required shelter.

So on, and on, from these earliest beginnings, there marches through the centuries, the procession of the evolution of Architecture.

An ancient writer lays down three qualities as indispensable in a fine building—stability, utility, and beauty; and from an architectural point of view the last is the principal, though not the sole element. Accordingly the theory of architecture is occupied for the most part with æsthetic considerations, or the principle of beauty in designing.

Architecture thus necessitates the possession by the Master-builder of the gifts of imagination, as well as of technical skill.

Gifts of the imagination—these are of the spirit. The spirit has three activities, and three alone—the intellectual, the moral, the æsthetic. In the worship of truth—of goodness and of beauty—we live to discover the truth and the beauty in the universe, no less than to do what is right. Beauty, spiritual and actual, is a definite factor in our lives, and we all seek its fulfilment and conservation.

The value we carry in our thought to-night, is the spirit of beauty as revealed in architecture.

A great deal lies in the hands of architects, perhaps more than in any other profession, and I am sure that the architects of Ayrshire are not only ready but willing, nay, keenly anxious, to do their share; indeed all of us wish to do whatever we may towards the encouragement of better poetry, better music and better architecture, more especially in the surroundings that lie closely to us in our own County of Ayr.

We may see visions, we may dream our dreams, but how to bring the things of the spirit into the Here and Now—well, is that not the challenge of life?

Architecture, with the whole group of the Fine Arts, the beautiful arts which include sculpture, painting, music and poetry, may not dwell aloof, apart, in isolation; but must in discerning sympathy and in the spirit of interdependence, join with craftsmanship in service of their art.

We have named architecture the Mother Art, for in her and her domination all art of whatever kind reaches its highest excellence, whether it be sculpture, or painting, or the humbler but scarcely less beautiful achievement of the craftsman's handiwork. Here surely is where the architect can do so much to help to revive a living craftsmanship. Is it not true that good workmanship is the foundation of good citizenship, and obviously so if "industrial" describes the civilisation in which we live? Industrial civilisation stands or falls by the quality of its industry, competence, excellence and fidelity in the work done. May I share with you this illustration of the good workman? In a collection of ancient instruments there was recently shown a remarkably beautiful astrolabe, an instrument of great ingenuity, used in pre-Copernican times for measuring the altitude by the sun and the stars. It was the work of a Mohammedan artificer in India more than a thousand years ago. Round the edge of the fine brass work ran an inscription in delicate Arabic characters of which the translation was as follows: "This astrolabe is the work of Hussein Ali, mechanic and mathematician and servant of the Most High God, May His name be exalted throughout the universe"!

The industrial version of morality is all there—"Mechanic and Mathematician" betoken the skill and the competence on which it reposes; "servant of the Most High God," the excellence to which it aspires.

The good workman is of those that maintain the state of the world, and their desire is in their craft; but to enlarge upon this is not for me to attempt.

So much might be said on the beautiful buildings throughout the world. There are many beautiful buildings being erected in our country, and in Scotland especially we are proud of our supremely beautiful Scottish National War Memorial, distinctively Scottish in feeling; and I feel sure, that if Scottish architects would work more in our own vernacular, rather than in drawing overmuch from other and sometimes alien lands, we would better express the vigorous strength and sentiment of the Scottish race.

We are a Northern people—there are qualities, the profoundest of all which are part of our racial make up, and these the artist, the architect, cannot ignore. Courage and sincerity were the virtues of the old Northman. Art is universal, but too wide spreading by the branches is weakening—a danger to the tree—unless the roots go deep and are strong.

With your leave I should like to read you an extract from a letter from the late Dr. Nathan Söderblom, Archbishop of Upsala, written after I had taken him and Mrs. Söderblom to visit the Scottish National War Memorial. Dr. Söderblom was then at Edinburgh, delivering the Gifford Lectures of 1931.

"You have engraved Scotland, its name, its fame, and its soul still deeper in our minds; the improvised minutes at and in your nation's War Memorial were one of those rare occasions where one might speak of transfiguration. Because the nations are archangels created in order to fulfil God's commandments, each tribe and people according to its gifts and vocation. No one else can accomplish what a certain nation is called upon to do—just as the individuals. As our E. G. Geijer wrote a hundred years ago, 'The Creator's intention is that every one among us can do and shall do one thing better than all the rest.' Indeed on that supreme rock the Genius of Scotland appeared to me, as it were, transfigured as I have never descried it before. And since the English sing Blake's rapturing hymn about building

'Jerusalem
In England's green and pleasant land,'

a Scottish poet ought to write a song about building it on Scotland's Rock."

Somehow I feel you will think the matter relevant—and value the thought it expresses—perhaps take it as a living word from this great Northman.

The letter was dated 31 May 1931. Dr. Söderblom died in July, and was laid to rest in the Cathedral of Upsala on the 18th of that month.

To the architects of Scotland the idea expressed in this extract I have quoted will come with special directness; but, equally to the architect of the South as of the North, the passing of the Architects' Registration Act brings not only status and security but increased responsibility—through it, the architects of Great Britain are constituted, within her political frontiers, trustees of the future of architecture.

We may be sure that with courage and fidelity they will meet the challenge.

In conclusion, but before proposing the toast you have done me the honour to entrust to me, may I suggest that, for your refreshment and delight, you go to that Master of the Art and Craft of Letters, Kipling, and in *Rewards and Fairies* read his story, "The Wrong Thing," and see how in the Fellowship born of the Spirit of Art, even the crust of envy, jealousy and hatred can be broken up and carried away by laughter—honest craftsman's mirth.

I thank you, ladies and gentlemen, for your patience and support. We must ever remember that an architect works best in an atmosphere of sympathetic understanding and appreciation; and it is in that spirit, and in the sure hope of realisation, I venture to give you the toast of "Architecture."

The toast so proposed by the Marchioness of Ailsa was responded to by Mr. John Watson, A.R.S.A., and among other toasts were "The Houses of Parliament," proposed by Major James Carrick, L.R.I.B.A., and responded to by Captain MacAndrew, and "The Guests," in proposing which Mr. Cowie said:

It may be asked of you, as it has been asked of me many times lately, "What does this Registration of Architects mean? Does it mean that nobody who is not registered can practise architecture?"

I am sorry to say the answer generally is in the negative, and I do not propose to answer the question more fully meantime, but this I would say, that, while it may not greatly benefit architects of this generation, and indeed was never meant merely to benefit the pro-

fession directly, it certainly will be the means of raising the standard of architecture itself as the first of the Arts, which surely is a national, an Imperial desire.

To the younger men may I say this is a young man's charter, and we older men who have waited so many years for just this day realise that, while it is not all we would have desired, it is still a great forward step and the sure foundation of a greater fabric which I hope it will be your privilege to build.

And one word more let me add to the student of to-day, if he hopes to take a full hand in building up that greater charter, that his best service will be in work, work and ever more work, with always this ideal in view, "To love only the highest when we see it."

Mr. John Keppie, A.R.S.A., responded.

Mrs. Moore, on being called upon to speak, added her thanks for what had been to her a delightful evening. Something had been said about the gifts being of little intrinsic value, but if they had been of gold and studded with diamonds they could not have appreciated them more. She could assure them that the gifts would be treasured by her husband and herself as long as they lived.

During the evening a programme of music was performed under the direction of Mr. James W. Senior, with solos by Miss Barbara Sumner of Kilmarnock.

Correspondence

THE HISTORY OF THE ENGLISH HOUSE

Great Dixter,
Northiam, Sussex.
30 December, 1931.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Mr. J. A. Gotch's very able and generous Review of my *History of the English House* in your issue of the 19th inst. deals so kindly with the deficiencies of the book that I have hesitated to write this letter and only do so to put myself right with your readers upon one or two minor points which he raises.

Mr. Gotch rightly points out the disadvantage of having to refer to illustrations on pages far removed from the general text but recognises that with so large a number of illustrations this method of arrangement was practically inevitable. Another reason was the great convenience of being able to refer to such a detail as a staircase placed amongst other examples of staircases and I hope that this grouping of details of a kind may prove serviceable when the book is used as a work of reference from day to day.

As regards the increasing practice during the first half of the sixteenth century of the Master and his family withdrawing from use of the hall *as a living-room*. My point was not that the hall was not constructed nor was used for meals but that it no longer was used by the family as the general living-room. The quotations I give on page 48 (which might easily be multiplied) indicate the tendency in the thirteenth and fourteenth centuries for the family to retire from the hall, even for meals. This tendency culminated late in the sixteenth century when halls of yeomen's houses and other small buildings were divided up into three floors, which were partitioned into separate apartments. I have one definite date (1595) when this was done to a hall house in Kent and there seems to have been a rush of conversions about this time. In fact, people took the natural course of making more serviceable the larger part of the house cube.

I entirely agree with Mr. Gotch that the number of Italian workmen imported into this country during the first half of the sixteenth century must have been small, and that our craftsmen quickly appropriated and adapted Italian methods and designs. Later in the century these were superseded by designs from the Low Countries. On page 202 I refer to this Italian influence upon clayworkers, as at Denver Hall and at East Barsham and Great Snoring, near Fakenham, Norfolk. At each are works long attributed to Italians but undoubtedly by Englishmen.

Mr. Gotch's reference to the inscription over a fireplace in the long gallery at Apethorpe, which indicates use as a music room, had escaped me. It confirms the view that these galleries were used for a variety of purposes.

The word "ceiling," as Mr. Gotch points out, does not always refer to the filling of spaces between or covering over of rafters or joists but, as in the quotation (page 92) *re* joinery at Hatfield, sometimes refers to wainscoting of walls. I have made a note to this effect for future editions, for though the quotation is not actually misleading, it does not state this clearly.

Once more, I wish to thank Mr. Gotch and am, Sir, your obedient servant,

NATHANIEL LLOYD [*F.*].

"STAINED GLASS AND ARCHITECTURE"

Norfolk House,
Norfolk Street, W.C.2.
3 January 1932.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The speeches following the delightful paper by Mr. F. C. Eden made no reference to an aspect of the subject which, as the delegate of the R.I.B.A. to the "Sunlight League," I regard as unfortunate.

Many of my contemporaries deplore much that has occurred in our times. To illustrate, I cite one or two instances. The late John D. Sedding gave of his best to produce, for the parishioners of St. Clement's, Bournemouth, a place of worship suited to their requirements. This work is recorded in the "Memorial Volume" published, soon after his too early decease, for circulation among his friends and admirers. To-day this church is so dark that to follow a service by reading is most difficult, whether it be music or words, except near one or two windows still mercifully left untouched.

Again, in the parish church of West Wickham, Kent, which he restored, and in which he and his family regularly worshipped, I have known every gas lamp necessarily in action on a midsummer day.

Living architects are not alone in similar treatment. Sir

Christopher Wren left the sanctuary of St. Paul's Cathedral adequately lighted. To-day, unless the sky be bright, artificial lighting is requisite during every service, owing to the obstruction of the clerestory windows.

Hence I urge the need for a treatment of window openings which shall not defeat their purpose, for surely churches should be the best-lighted and most cheerful of all buildings in a parish.

A second aspect was also scarcely touched, viz., the subjects illustrated. It may be said that few study such detail. But more people may be interested than we know! Of such, the young are by far the more important. How important, therefore, that the subject and its treatment should aid and not hinder "Faith." Children can be critical and to-day are not wholly ignorant of history, tradition and theory. Far better, surely, to abstain from questionable doctrine than to instil doubts which are never forgotten and take long years to overcome.

The removal of offensive or unsuitable glazing should, in my opinion, be rendered not only possible but easy by the properly constituted authorities. The late Ewan Christian used to urge clear glazing in order, as he said, that the sky should be visible from within.—Yours respectfully, FRANCIS HOOPER [*F.*].

"*Kittyghyll*,"
Chislehurst Road,
Orpington.

To the Editor, JOURNAL R.I.B.A.,— *2 January 1932*.

DEAR SIR,—On looking through your issue of 19 December I notice a curious misprint in the remarks I contributed to the discussion on Mr. Eden's paper.

The window I referred to as representing a saint with green hair is in Tours Cathedral—not Ely.

It is one of the series of three-light windows of the early fourteenth century at the east end of the triforium of the choir. Each light represents a single figure of a saint on a plain background, surrounded by a decorative border. I have not seen this window since 1914, when I was so struck by the harmonious blending of colour in the design that I took a colour photograph of it. It was not until I examined the photograph that I realised how this colour balance had been attained by deliberately taking such liberties with the figures as I described.

In case anyone might possibly seek in vain for any such window at Ely, you may, perhaps, think it worth while to publish this correction.—Yours faithfully,

NOËL HEATON [*Hon. A.*].

Architects' Unemployment Relief Fund

LIST OF CONTRIBUTORS AND DONORS

We print below the names received up to the time of going to press of those architects and their staffs and architects practising on their own account who have joined the Architects' Unemployment Relief Scheme on the basis suggested by the President in his letter and are sending a regular monthly contribution to the fund.

Mr. Percy Lovell; the London Society.

Mr. Maurice E. Webb; Mr. H. A. Dawson; Mr. C. Pickford; Mr. A. E. Cameron; Mr. J. L. Lambert; Mr. J. V. Hamilton; Mr. L. A. C. Pyke.

Mr. H. Austen Hall; Mr. H. C. D. Whinney; Mr. P. H. Wyatt; Mr. E. R. Silver; Mr. J. N. Calton; Mr. T. Woodrow; Mr. J. F. Dove; Mr. S. A. Hurden; Mr. R. A. V. Harrison.

Mr. George Coles; Mr. Cottingham; Mr. Green; Mr. Roberts; Mr. Fahy; Mr. Pirie; Mr. Allingham; Mr. Patterson; Mr. Owen; Mr. Thomas; Mr. Golding; Mr. Collard; Mr. Turner; Mr. Jenner; Mr. Rushbrook; Miss Fowling; Miss Valette; Miss Collard; Miss Budd; Miss Simmons.

Messrs. Jarvis and Richards; Mr. T. E. Brown; Mr. S. H. Ball.

Mr. L. W. Myers; Mr. A. A. Stewart.

Mr. F. R. Steele; Mr. Wallace Wood.

Mr. W. F. Foster; Mr. R. E. Adams; Mr. L. Senyard; Mr. A. Mutimer; Mr. N. Callaghan.

Mr. N. O. Searle; Mr. L. K. Hett; Mr. A. F. Allen; Mr. F. A. Owen-Pawson.

Mr. A. H. Jones; Mr. W. T. Cox.

Mr. A. D. R. Caröe; Mr. A. P. Robinson; Mr. T. Carr.

Messrs. Baily and Eberlin; Mr. Walter Timms.

Mr. Hugh Mackintosh; Mr. Charles Buhl; Mr. Dudley W. Joel.

Messrs. Ivor Jones and Percy Thomas; Mr. J. Wallace; Mr. D. F. Lumley; Mr. J. W. Bishop.

Mr. P. J. Westwood; Mr. B. W. Turnbull; Mr. R. J. Sneller.

Mr. L. Sylvester Sullivan; Mr. R. A. Mansell; Mr. J. W. Wood.

Mr. Robert Atkinson; Mr. Eric Garthside.

Messrs. Collcutt and Hamp and Staff.

Messrs. Stanley Hall and Easton and Robertson and Staff.

Messrs. Peacock and Bewlay; Mr. F. Wager; Mr. H. B Norris.

Messrs. Mowbray Green and Hollier.

Messrs. Nicholas and Dixon Spain and Staff.

Messrs. Sydney H. Meyers; Mr. A. A. Reeve and Staff.

Messrs. Pick Everard Keay and Gimson; and Staff.

Mr. T. Alwyn Lloyd; Mr. G. S. Biss.

Messrs. Ashley and Newman and Staff.

Messrs. Saxon Snell and Phillips and Staff.

Mr. Michael Waterhouse; Mr. A. L. Hay; Mr. W. W. Bloomfield; Mr. C. G. Ripley; Mr. D. Scott.

Mr. F. H. Brazier; Mr. C. McArthur Butler; Mr. Edward J. Carter; Mr. A. Cowie; Mr. C. W. Crashe; Mr. Harold Currey; Mr. John Dower; Mr. E. Ford Duncanson; Mr. Launcelot Goldie; Mr. James Grieve; Mr. F. S. Hammond; Mr. R. H. Harrison; Mr. Charles Hartley; Mr. H. J. Mark; Mr. W. B. Mowbray; Mr. A. B. Llewelyn Roberts; Mr. Victor C. L. Saunders; Mr. J. H. Sayner; Mr. Frank E. Smee; Mr. Renfrew Spencer; Mr. Stanley Towse; Mr. R. N. Vanes.

In addition to the contributions mentioned above, the Unemployment Committee would like publicly to acknowledge the following donations :—

£25 from Messrs. Jarvis and Richards; £10 10s. from Messrs. Murrell and Pigott; £10 each from Messrs. Allen and Potter, the Gloucestershire Architectural Association and Mr. W. P. Steel; £5 5s. each from Mr. J. E. Yerbury, Mr. Wm. Kerr and Mr. St. Leger Crowley; £5 from Mr. C. B. Bone, Mr. Horace White and Mr. H. A. Battley; £4 7s. from Messrs. Surman and Benslyn and Staff; £4 2s. 6d. from Mr. W. Bucknall; £3 3s. from Mr. Joseph Peascod and Mr. T. Alwyn Lloyd; £2 2s. from Mr. Charles Kempson; £2 from Mr. Martin T. E. Jackson; £1 1s. from each of the following: Mr. C. W. Surrey, Mr. D. A. Forster, Messrs. Lacey and Jackson, Mr. W. B. Mowbray; Mr. Percy A. Coad and Mr. J. A. Hallam; £1 from Mr. J. G. Stephenson, Mr. S. Marjason and Mr. Percy W. Lovell; 15s. from Mr. J. D. Hossack; 10s. 6d. from Mr. H. L. Cabuche and Mr. A. L. Tamkin; and 10s. from Messrs. Lanchester and Lodge's Assistants.

Notes

FINAL EXAMINATION TESTIMONIES OF STUDY, ACOUSTICAL SUBJECTS

The attention of students is drawn to the recent decision that the subjects to be treated acoustically may be submitted on any of the dates given in the R.I.B.A. list of Problems in Design.

THE FIRE-RESISTING QUALITIES OF BUILDING MATERIALS

With a view to the institution of a laboratory for testing the resistance of building materials to fire the Director of the Building Research Station has sent a letter to various firms in the industry suggesting a conference to consider the best methods of approaching the subject.

EVENING MEETINGS

The following evening meetings have been arranged for the winter by the British Wood Preserving Association:—

Wednesday, 27 January 1932

A paper on "Diseases of Timber" by Mr. K. St. G. Cartwright, Mycologist, Forest Products Research Laboratory, Princes Risborough.

Wednesday, 17 February

A paper on "Modern Developments in Wood Preservation" by Mr. Hubert Ferguson.

Wednesday, 16 March

A discussion on "The Fireproofing of Timber," to be opened by Mr. S. G. Gamble, A.M.I.C.E., F.S.I., Vice-President of the Institution of Fire Engineers.

(Mr. Gamble was for 26 years second in command of the London Fire Brigade, and is the author of *Outbreaks of Fire*, etc.)

In each case meetings will be held at 6 p.m., in the Lecture Hall of the Auctioneers' and Estate Agents' Institute, 29 Lincoln's Inn Fields, W.C.2.

NOTES FROM THE MINUTES OF THE COUNCIL,

30 November 1931

Examinations

(*a*) *The Summer Examinations, 1931.*—The Board reported the results of the R.I.B.A. Summer Examinations, 1931.

(*b*) *The R.I.B.A. Final Examination, the Rowand Anderson Studentship, and the Alexander-Thomson Travelling Studentship.*—On the recommendation of the Board it was decided that the concession whereby (i) the winner of the Tite Prize, (ii) those awarded certificates of Hon. Mention in the Tite Prize Competition are granted exemption from the Design portion of the R.I.B.A. Final Examination, be extended to include (i) the winners of the Rowand Anderson Studentship of the Royal Incorporation of Architects in Scotland and the Alexander-Thomson Travelling Studentship of the Glasgow Institute of Architects, (ii) those awarded certificates of Hon. Mention in the competitions for the Rowand Anderson Studentship of the Royal Incorporation of Architects in Scotland and the Alexander-Thomson Travelling Studentship of the Glasgow Institute of Architects.

Schools

On the recommendation of the Board of Architectural Education the following decisions were made :—

(*a*) *The Department of Architecture, University of Sheffield.*—That the recognition of the Certificate granted on the results of the third examination of either the Degree Course, B.A. with Honours in Architecture, or the Diploma Course for exemption from the R.I.B.A. Intermediate Examination, be continued.

(*b*) *The School of Architecture, Royal West of England Academy, Bristol.*—That the recognition of the four years' part-time course for exemption from the R.I.B.A. Intermediate Examination be continued, and that the three years' full-time day course be recognised for exemption from the R.I.B.A. Intermediate Examination.

(*c*) *The School of Architecture, Robert Gordon's Colleges, Aberdeen.*—That the recognition of the three years' full-time Certificate Course for exemption from the R.I.B.A. Intermediate Examination be continued, and that the recognition of the six years' course for exemption from the R.I.B.A. Final Examination be continued.

(*d*) *The Exhibitions of Designs of Students Exempted from the R.I.B.A. Intermediate and Final Examinations.*—That in future, in the case of both Exhibitions, drawings be submitted for 20 per cent. only of the students affected, always provided that not less than the work of three students shall be submitted. The 20 per cent. should include those students who are nominated for consideration in connection with the award of the R.I.B.A. Silver and Bronze Medals for Recognised Schools.

Prizes

(*a*) *Exhibition of Designs of Students Exempted from the R.I.B.A. Final Examination.*—1. The Board reported that they found the general standard satisfactory. 2. On the recommendation of the Board, the R.I.B.A. Silver Medal and £5 in books for Recognised Schools was awarded to Mr. Basil Spence (Edinburgh College of Art School of Architecture).

(*b*) *Exhibition of Designs of Students Exempted from the R.I.B.A. Intermediate Examination.*—1. The Board reported that they found the general standard satisfactory. 2. On the recommendation of the Board, the R.I.B.A. Bronze Medal and £5 in books was awarded to Mr. R. A. Smeeton (Birmingham School of Architecture).

(*c*) *The R.I.B.A. (Archibald Dawnay) Scholarships, 1931–1932.*—The Board reported that the following awards had been made :—

(1) *First Years of Scholarships.*—(i) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1931–1932 to Mr. J. R. Baxter (Liverpool School of Architecture, University of Liverpool). (ii) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1931–1932 to Mr. D. L. Couves (School of Architecture, Armstrong College, Newcastle-upon-Tyne).

(2) *Second Years of Scholarships.*—Mr. J. A. Pinckheard (Department of Architecture, Surveying and Building, the Northern Polytechnic), who was awarded an R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1930-1931. Mr. Arthur Roberts (Liverpool School of Architecture, University of Liverpool), who was awarded an R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1930-1931.

(3) *Last Instalments of Second Year Scholarships Moneys.*—Mr. J. P. Ward (Welsh School of Architecture). Mr. F. J. M. Ormrod (Liverpool School of Architecture, University of Liverpool).

(*d*) *The R.I.B.A. Maintenance Scholarships in Architecture.*—1. The Board reported that the following had been granted renewals of their Scholarships for the year 1931-1932: Hubert Bennett (£100), School of Architecture, University of Manchester; Ralph Dickinson (£100), Birmingham School of Architecture ; F. W. Wright (£100), Department of Architecture, University of Sheffield. 2. The Board reported that the Ralph Knott Memorial Maintenance Scholarship of £45, tenable at the Architectural Association School of Architecture, had been awarded to Mr. C. L. Sjostrom. 3. The Board reported that on their recommendation the Council of the Artists' General Benevolent Institution had awarded the A.G.B.I. Maintenance Scholarship of £100 to Mr. M. G. Gilling, of the Liverpool School of Architecture, University of Liverpool.

(*e*) *The R.I.B.A. Howard Colls Travelling Studentship at the Architectural Association School of Architecture, 1931.*—The Board reported that the Studentship ahd been awarded to Mr. Norman C. Westwood.

(*f*) *The R.I.B.A. Henry Jarvis Studentship at the Architectural Association School of Architecture, 1931.*—The Board reported that the Studentship had been awarded to Mr. Bryan P. Westwood.

(*g*) *The R.I.B.A. Donaldson Medals at the Bartlett School of Architecture, University of London, 1931.*—The Board reported that the Medal had been awarded to Mr. Frederick E. Kerswill and Mr. Patrick C. Saurin.

(*h*) *The R.I.B.A. Anderson and Webb Scholarship at the School of Architecture, University of Cambridge, 1931.*—The Board reported that the Scholarship had been awarded to Mr. Nevil G. W. Walker.

(*j*) *The Owen Jones Studentship, 1931.*—The Board reported that they had approved the tour of study proposed by Miss Frances Barker, Owen Jones Student, 1931.

(*k*) *The Godwin and Wimperis Bursary, 1931.*—The Board reported that they had approved the tour of study proposed by Mr. Graham R. Dawbarn [*A.*], Godwin and Wimperis Bursar, 1931.

(*l*) *The Neale Bursary, 1930.*—The Board reported that they had approved the report on "Italian Wrought Iron of the Thirteenth, Fourteenth and Fifteenth Centuries," submitted by Mr. W. A. S. Cormack, Neale Bursar, 1930.

Proposed Architectural Bureau.

The general approval of the Council was given to a scheme submitted to them for the establishment of an enquiry and materials bureau in London.

The Department of Scientific and Industrial Research and the Future Conduct of Testing Work for the Building Industry.

The Committee of the Privy Council for Scientific and Industrial Research have decided to set up a Committee with the following terms of reference:—

(*a*) To act as a Standing Advisory Committee of the Department on the scheme for utilising the services of approved testing laboratories in connection with requests received by the Building Research Station for investigations and routine tests of the properties of building materials.

(*b*) To decide upon applications received from independent testing laboratories for inclusion in the Building Research Station list of approved testing laboratories.

(*c*) To consider, and report to the Department upon, questions raised by such approved laboratories or the Building Research Station on the working of the arrangements.

The President was appointed to represent the R.I.B.A. on this Committee, with Mr. Alan E. Munby [*F.*] as his deputy.

The Royal Sanitary Institute and Sanitary Inspectors' Examination Joint Board.

Mr. H. D. Searles-Wood [*F.*] was renominated to represent the R.I.B.A. on the Royal Sanitary Institute and Sanitary Inspectors' Examination Joint Board.

The Town and Country Planning Bill.

The following resolution was transmitted to the Minister of Health:—

> "The Royal Institute of British Architects desires to impress upon the Government the urgent need that the Town and Country Planning Bill should be reintroduced and passed into law at the earliest possible moment. The planning of built up areas at present excluded from the Act is urgently needed if slum clearance is to be effectively carried out. Further powers are needed for the preservation of rural amenities. The necessity to use town and country planning powers to the full extent possible to check sporadic building, and ribbon development, is enhanced by the need for economy in expenditure, which will prevent local authorities from being able to secure open spaces by purchase. There is the further need to complete, through the Town and Country Planning Bill, the exemptions from land tax of lands reserved by agreement from building use, which was promised when the Finance Bill was passed."

Grant to the Architects' Benevolent Society.

It was decided to renew the annual grant of £150 to the Architects' Benevolent Society.

Exhibition at the R.I.B.A. Arranged by the Architectural Association.

It was agreed to lend the R.I.B.A. Galleries in the spring of 1932 for an exhibition of illustrations of actual buildings executed by students who have been trained in the A.A. Schools since the war.

Revision of the Bye-laws of the Essex, Cambridge and Hertfordshire Society of Architects.

The revised Bye-laws of the Essex, Cambridge and Hertfordshire Society of Architects were formally approved.

Membership.

(*a*) The following members were elected:—

As Hon. Corresponding Members	2
As Fellows	28
As Associates	104
As Licentiates	54

(*b*) *Election, 4 January 1932.*—Applications for Membership were approved as follows:—

As Hon. Associate	1 application.
As Hon. Corresponding Members	3 applications.
As Fellows	15 ,,
As Associates	22 ,,
As Licentiates	19 ,,

(*c*) *Reinstatement.*—The following ex-member was reinstated:—
As Licentiate: Donald John Cameron.

(*d*) *Application for Election as Licentiate under Section III (f) of the Supplemental Charter of 1925.*—One application was approved.

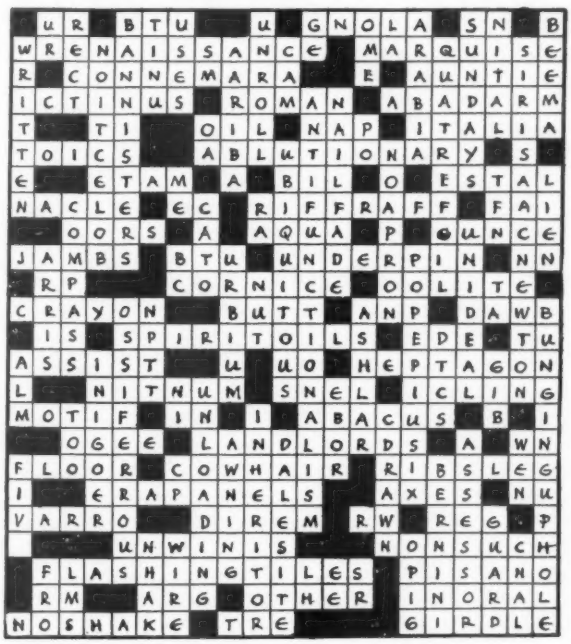
(*e*) *Transfer to the Retired Members' Class.*—The following members were transferred to the Retired Members' Class:—

As Retired Fellows.
Tom Norman Dinwiddy [*F.* 1909].
Frank Brookhouse Dunkerley [*F.* 1907].
William Carby Hall [*F.* 1899].
Lt.-Col. Maurice Hunter [*F.* 1925].

As Retired Associates.
George Frederick Ely [*A.* 1905].
Vivian Herbert King [*A.* 1895].

As Retired Licentiate.
Walter Goodwin [*L.* 1912].

SOLUTION TO THE CROSSWORD PUZZLE PUBLISHED IN THE LAST JOURNAL



Allied Societies

NORFOLK AND NORWICH ASSOCIATION

Mr. Basil Cozens-Hardy took the chair at the meeting of this Association which took place on Friday, 4 December, at the Stuart Hall, Norwich, when Mr. Robert Atkinson [*F.*] gave a lecture on "What is Architecture." The chairman said that a great responsibility to posterity lay on the architect: he worked for the future and it was the generations afterwards who praised or blamed him. There was some security in the fact that Mr. Atkinson had been charged by the Corporation to deal with the lay-out of their Municipal Buildings, if and when they were erected.

Architecture covered so wide a field, said Mr. Atkinson, that it was not possible to be a perfect or complete architect. In few professions were such depths of study and prolonged experience so necessary. Architecture is the most vital art, he said, and the other arts must fit into it in some way. The public were rather inclined to look at it from a superficial point of view which was difficult to understand; it was impressed by size, by a great bank which was larger than the Town Hall or a cinema, all plush and gold columns.

On the other hand, he did not altogether hold a brief for architects. There were many important buildings which were much overdone in design; they were over-elaborated and broken up so that on the whole they were objectionable. In his opinion, the present tendency in architecture was to make the bulk of the work simple and to concentrate upon a few very fine things which would have the greater effect in contrast to the simplicity of the background.

It is necessary for architects, said Mr. Atkinson, to study the living and working conditions of the people; that the living conditions in this country were better than they had ever been is largely due to the architects. The workmens' flats, though simple, had good character and were well designed; our factories and educational buildings were improving; our churches, especially some of the simpler suburban ones, were very good, they did not compete with old buildings but were functional and good to look at; but our hospitals were very much behind the times. Business premises were becoming very good indeed, they gave all the daylight possible and were clean, straightforward pieces of work.

Speaking of multiple shops, Mr. Atkinson said, "I consider multiple shops the curse of the towns just as petrol stations are the curse of the villages." He considered that the citizens had a right to know that their town or village would be protected. Obnoxious buildings should be forbidden, as are obnoxious trades, which can be got rid of, but once it was put up, a building could not be got rid of.

THE MANCHESTER SOCIETY

The second sessional meeting of the Manchester Society of Architects on Wednesday, 9 December, was held at the Society's Rooms, and was the occasion of a visit from Mrs. Edward Maufe, who gave a talk on Internal Decorations, illustrated by a large and interesting collection of slides.

Mrs. Edward Maufe, after having announced that she looked upon architects as creators and surgeons and herself as a mere skin specialist, proceeded to show with the help of some admirable slides some of the more common forms of difficulty with which she had to cope—the round-headed window which was placed too high in the room to allow of adequate curtaining, the glass line butting straight into the wall, and the still more difficult circular window.

She pleaded for a more active collaboration between the interior specialist and the architect, who often washed his hands of the job when the mere structure was complete. She urged the more frequent use of curtains to gain effects of colour, intimacy and warmth.

Her next point was the need for quiet and even austere interiors to our domestic houses as a welcome relief from the noise and turmoil outside, claiming that in our own homes a quiet background was an essential part of our lives today.

She ended by pleading for more becoming lighting in all rooms used for "conversational pieces," and showed, by a number of ingeniously lighted slides, the effect of shadows on the human face from four different angles. Various systems of lighting were suggested which could be used to get the most desirable effects.

There was probably a record attendance at this meeting, and Mr. J. R. Adamson proposed, and Miss Sadie Speight seconded, a vote of thanks, which was enthusiastically carried by an appreciative audience.

BIRMINGHAM ARCHITECTURAL ASSOCIATION

Mr. H. S. Goodhart-Rendel [*F.*] addressed a meeting of the Birmingham Architectural Association on Friday, 14 December, at the Society of Artists Galleries, on "The Use of Precedent."

A style, he said, had never been and never could be spontaneously generated. Every architectural form that had potency and æsthetic significance had acquired these qualities by a process of shaping and use.

In his opinion, the future of architecture lay with the modernists, for good or ill, though there might be some more academicism, some more eclecticism and certainly some more copyism in the near architectural future.

Let us all aim at being the right kind of modernist, said Mr. Goodhart-Rendel, let us try to crystallise in our own minds some notion as to what way of using precedent will help us in doing our best; if we are ignorant of precedent, let us go back to school. A great deal of modern architecture should be as unornamented as good engineering ought to be, and the only difference between plain utilitarian architecture and plain utilitarian engineering is that whereas the engineer can merely make a thing be what it is, an architect can make it look what it is.

Speaking of English domestic architecture, Mr. Goodhart-Rendel said that it appeared to be divided into three classes; the stark, which scorned precedent; the safe, which was indebted to the Georgian tradition, and the winsome with its crookity-nookity planning, its use of precedent being extensive but capricious.

"Church architecture, nowadays," he said, "is usually cheap and seldom Gothic. When it is Gothic or alleged to be, it re-develops, in the hands of all but a very few, the crude incompetence shown in the earlier days of the Gothic Revival. . . . With some distinguished exceptions, the pseudo-Romanesque stuff now in vogue seems to me of no architectural value at all."

Various factors of schooling, sentiment, or a problem of restoration might make an architect something of an academic, an eclectic or a copyist, and the necessities of these days must make him a modernist, and in each of these capacities he would have some use for precedent.

An architect, said Mr. Goodhart-Rendel, should never copy unless he was forced to; he must not lose his freedom of self-expression, as by doing so he would forfeit his claim to be a modernist.

BERKS, BUCKS, AND OXON ARCHITECTURAL ASSOCIATION

An Exhibition of Members' Works was held at the Assembly Hall, Town Hall, Oxford, on 10, 11 and 12 December. The drawings and photographs were hung on screens of wall board lent by the makers and especially lighted. The general effect was attractive, and a very high level of work was maintained in the exhibits.

The exhibition was opened by the Mayor of Oxford. In his opening address the President, Mr. Lawrence Dale, stressed the great advance that had been made in the design of buildings since the war and the great amount of work that had been done without the advantage of this skill, the need for education and control, and the participation of persons other than the speculative builder in the building of new towns. The Oxford Society took the opportunity of presenting a drawing by Edmund Holt New to the City Council as a memorial to the artist. In the evening a Conference arranged by the Oxford Society took place on "Commercial Buildings and Advertisement," on the following day the Berks Society arranged a conference on " Town and Country Planning," the Bucks Society following on the last day with

"Houses and Housing" as the subject of their conference. This meeting was attended by the President of the Institute, Dr. Raymond Unwin, who urged that the standard of housing should not be lowered. A resolution was passed asking that the Ministry of Health should not recommend public assistance to housing schemes which were not good in design.

The exhibition was diversified by Sculpture, an important work by Mr. Eric Gill being prominent, some characteristic drawings by Mr. William Walcott, and studies by the members of the students' "Doric Club." Prominent speakers were Lord Phillimore, Sir Michael Sadler, and Alderman W. Hyde. The Conferences were given an excellent "Press."

Membership Lists

ELECTION OF MEMBERS, 4 JANUARY 1932

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council meeting held on Monday, 4 January 1932:—

AS HON. ASSOCIATE (1)

VANDERPANT: HARRY SHEIL ELSTER.

AS HON. CORRESPONDING MEMBERS (3)

GOČÁR: JOSEF, Praha, Czechoslovakia.
TURRETTINI: MAURICE, Geneve, Switzerland.
VIRÁGH DE KISTATA: ANDRÉ DE, Budapest, Hungary.

AS FELLOWS (15)

ALLDERIDGE: LT.-COL. CHARLES DONALD, D.S.O., T.D., A.M.I.St.E. [*A.* 1921], Hull.
BROADHEAD: FRANK ARTHUR [*A.* 1919], Nottingham.
BRYCE: WILLIAM THEODORE PERCIVAL, M.A., B.Sc., Dip.Arch. Glasgow [*A.* 1926], Edinburgh.
ENTHOVEN: RODERICK EUSTACE [*A.* 1925].
GREY: JOHN [*A.* 1926].
HOSSACK: JAMES DAVIDSON, O.B.E. [*A.* 1920].
LING: RICHARD BERTRAM, F.S.I. [*A.* 1912].
PAKINGTON: Hon. HUMPHREY ARTHUR [*A.* 1925].

The following Licentiates who have passed the qualifying Examination:—

BUCKINGHAM: GILBERT JOSEPH.
JOHNSON: WILLIAM ALBERT, Manchester.
TURNER: HAROLD GEORGE.
WILLAN: WILLIAM STAVELEY, Canterbury.

And the following Licentiates who are qualified under Section IV, Clause 4 (*c*) ii of the Supplemental Charter of 1925:—

SCARBOROUGH: HARRY ERNEST, Carlisle.
SLACK: JOHN, Carlisle.
WHITWELL: ARTHUR WILLIAM, Birmingham.

AS ASSOCIATES (22)

ARCHER: Miss HILARY [Passed five years' course at the School of Architecture of Liverpool University. Exempted from Final Examination].
COTTON: HARRY [Special Examination], Sheffield.
DILKS: JOHN STUART, B.A. Hons. (Arch.) Manchester [Passed five years' course at the Manchester University School of Architecture. Exempted from Final Examination], Cheadle Hulme, Cheshire.
ESPLIN: THOMAS DONALD [Passed five years' course at the School of Architecture, University of Sydney. Exempted from Final Examination], Sydney, N.S.W., Australia.
FRASER: JOHN STRACHAN [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Dunfermline, Fife.
GIBSON: DONALD EVELYN EDWARD, B.A.Hons (Arch.) Manchester [Passed five years' course at the Manchester University School of Architecture. Exempted from Final Examination], Lincoln.
HALL: WILLIAM ROWLEY, B.A.(Arch.)London [Passed five years' course at Bartlett School of Architecture, University of London. Exempted from Final Examination], Folkestone, Kent.
HARPER: DENIS RAWNSLEY [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination].
JEFFRYES: THOMAS ARNOLD [Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
KELLY: RICHARD HARRISON [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination], Great Sutton, Cheshire.
MITCHELL: Miss PHYLLIS ERNESTINE [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Carlisle.
ORMROD: FRANCIS JAMES MASSEY [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination], Hoole, Chester.
PETROVITCH: DOUCHAN SLOBODAN [Final], Singapore.
PILICHOWSKI: AMNON VIVIEN [Final].
REYNOLDS: FRANCIS MAURICE, B.A. (Arch.) Manchester [Passed five years' course at the Manchester University School of Architecture. Exempted from Final Examination], Lymm, Cheshire.
RICHARDS: Miss FLORENCE JOAN MARY SLOANE [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].
SPEIGHT: Miss SADIE, B.A.Hons.(Arch.)Manchester [Passed five years' course at the Manchester University School of Architecture. Exempted from Final Examination], Ormskirk, Lancs.
STARLING: ERIC FRANK, B.A. (Arch.) London [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Croydon.
STEPHENSON: GORDON [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination], Liverpool.
TETLOW: MAX BOOTH [Passed five years' course at the School of Architecture, University of Manchester. Exempted from Final Examination], Knutsford, Cheshire.
WEERASINGHE: OLIVER, Dip. Arch. Liverpool [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination], Colombo, Ceylon.
WHYMAN: GORDON PHILIP [Passed five years' course at the Manchester University School of Architecture. Exempted from Final Examination], Wilmslow, Cheshire.

AS LICENTIATES (19)

BIDWELL: WILSON, Hitchin.
BLANCHFIELD: MICHAEL STANLEY.
BRADDOCK: THOMAS.
BROAD: FREDERIC ARTHUR, Swansea.
CALDWELL: ARCHIBALD THOMSON, Stirling.
CONNELL: ROBERT WYNDHAM, Walsall.
COX: CAPTAIN GEORGE MAURICE, Uxbridge.
GRAHAM: ALEXANDER WILLIAM, Inverness.
MONCKTON: JOHN FALKLAND.
MORDAUNT: CHARLES STANLEY, Northampton.
NORMANTON: PERCY, Bedford.
PADMORE: PERCEVAL MITCHELL, A.M.I.Struct.E., Llanfairfechan, Caernarvonshire.
POOLE: FRANCIS LEONARD.
ROBERTS: BENJAMIN, Exeter, Devon.
ROSKRUGE: HARRY EDWARD, Plymouth.
ROLES: WILLIAM COMLEY, Awbridge, near Romsey, Hampshire.
TOMLINSON: JACK DENNIS, Hull.
TUDOR: FREDERIC EDWARD, Watford, Herts.
WINSTON: GRAHAM HERBERT WILLIAM, Cardiff.

APPLICATIONS FOR MEMBERSHIP
ELECTION: 1 FEBRUARY 1932

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 1 February 1932. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or other communication respecting them must be sent to the Secretary R.I.B.A., not later than Tuesday, 19 January 1932.

AS FELLOWS (16)

HALSE: SIDNEY JOSEPH, F.S.I. [*A.* 1901], "The Little House," 217 Connaught Road, Shanghai, China. Proposed by H. G. Robinson, R. C. Turner and C. F. Butt.

LAVENDER: CAPTAIN ERNEST CLIFFORD [*A.* 1918], Lichfield Street, Wolverhampton; 221 Tettenhall Road, Wolverhampton. Proposed by F. C. Bayliss and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

SKIPPER: ERIC HAYWARD [*A.* 1922], 55 London Street, Norwich; 18 Mount Pleasant, Norwich. Proposed by Ernest H. Buckingham, A. G. Berry and Eric W. B. Scott.

The following Associate, who is applying for nomination under the provisions of the Supplemental Charter, 1925, Section IV, Clause 4, c (i):—

KEEP: NORMAN PRISTO [*A.* 1916], 2 Gray's Inn Square, W.C.; 41 Herondale Avenue, Wandsworth Common, S.W.18. Proposed by C. Wontner Smith, John H. Markham and Martin S. Briggs.

The following Licentiates, who have passed the Qualifying Examination:—

ANDERSON: ALEXANDER FREDERICK BERENBRUCK, S.A.D.G., 126 Wigmore Street, W.1; Braeside, Beechway, Gerrards Cross, Bucks. Proposed by Robert Atkinson, Stanley Hamp and H. S. Goodhart-Rendel.

GODMAN: COLONEL CHARLES RICHARD BAYLY, Bank Chambers, Carfax, Horsham, Sussex; Bulls' Wood, Warninglid, Hayward's Heath, Sussex. Proposed by Christopher W. F. Wheeler, John L. Denman and Gilbert M. Simpson.

JACKSON: EDWIN ARTHUR, 13 North Street, Ashford, Kent. Proposed by F. R. B. Haward, W. H. Robinson and S. H. Loweth.

KAPADIA: PESTONJI PHIROZSHAH, J.P., B.A., 43 Apollo Street, Fort, Bombay; Sea View, Worlee, Bombay, 18, India. Proposed by Burjor S. J. Aga, Munchershah N. Chandabhoy and E. C. Henriques.

KAY: CLAUDE JOHN, Bank Chambers, Carfax, Horsham, Sussex; 102 Brighton Road, Horsham, Sussex. Proposed by G. Berkeley Wills, Christopher W. F. Wheeler and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

MARGETSON: ANTHONY JOHN, Council House, Birmingham; 21 St. Peters Road, Handsworth, Birmingham. Proposed by Herbert Buckland, William Haywood and C. E. Bateman.

TAYLOR: GEORGE LANGLEY, F.S.I., Wilton Park Estate Office, Beaconsfield, Bucks; Oldfields Furze, Beaconsfield, Bucks. Proposed by Julian G. Burgess, E. Guy Dawber and C. H. Biddulph-Pinchard.

WOOD: WALLACE, Borough Engineer's Office, Town Hall, Wolverhampton; The White Cottage, Wombourne, near Wolverhampton. Proposed by Arthur L. Horsburgh, Harry Cherrington and S. J. Stainton.

And the following Licentiates, who are qualified under Section IV, clause 4, c (ii) of the Supplemental Charter of 1925:—

HUDDART: ARTHUR, 9 Lowther Street, Whitehaven; The Birches, Eskdale, Cumberland. Proposed by Joshua Clayton, George Hubbard and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

HURST: COLONEL GODFREY THOMAS, D.S.O., O.B.E., 13-14 Southern Life Buildings, Smith Street, Durban; Elybank, Essenwood Road, Durban, South Africa. Proposed by Ernest M. Powers, J. Wallace Paton and Fredk. J. Ing.

MARTIN: ROBERT, Diocesan Church House, 90 Deansgate, Manchester; Holmleigh, Bramhall Lane, Bramhall, Cheshire. Proposed by Isaac Taylor, Paul Ogden and J. Hubert Worthington.

WILSON: EDMUND RICHARDSON, 30 Esk Street, Invercargill; 102 Grey Street, Gladstone, Invercargill, New Zealand. Proposed by William M. Page, P. H. Greyham and William Turnbull.

AS ASSOCIATES (10)

BOX: KENNETH DIXON [Final], 4872 Cote des Neiges Road, Montreal, P.Q., Canada. Proposed by Robert H. Macdonald, Philip J. Turner and Geo. A. Ross.

GLEAVE: JOSEPH LEA [Exempted from Final Examination], 8 Durley Avenue, Park Road, Timperley, Cheshire. Proposed by J. Theo. Halliday, Francis Jones and J. Hubert Worthington.

HUTCHINSON: FRANK MAXWELL, Dip.Arch. Aberdeen [Passed five years' course at the Aberdeen School of Architecture. Exempted from Final Examination], Hanover House, Ness Bank, Inverness. Proposed by T. Scott Sutherland, Alex. F. Mackenzie and W. J. Taylor.

KING: MISS ELIZABETH STEVENSON, B.Sc. [Passed five years' course at the Glasgow University School of Architecture. Exempted from Final Examination], Lister House, The Mound, Edinburgh. Proposed by T. Harold Hughes, Andrew Robertson and William J. Smith.

MONRO: GEOFFREY JAMES, B.Sc. [Passed five years' course at the Glasgow University School of Architecture. Exempted from Final Examination], "Saxonholme," Bearsden, Glasgow. Proposed by T. Harold Hughes, Alexander N. Paterson and William J. Smith.

SALMOND: ARTHUR LOUIS, B.Arch. [Passed five years' course at the School of Architecture, University College, Auckland. Exempted from Final Examination], Y.M.C.A., Tottenham Court Road, W.C.1. Applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

STEWART: JAMES ALAN, B.A.Hons. (Arch.) Manchester [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination]. 18, Blenheim Gardens, N.W.2. Proposed by Francis Jones, E. P. Wheeler and Fredk. R. Hiorns.

STIRRUP: GORDON, Dip.Arch. Lvpl. [Passed five years' course at the Liverpool University School of Architecture. Exempted from Final Examination], Billinge View, Billinge End, Blackburn. Proposed by Walter Stirrup, Harry V. Wolstenholme and Harry S. Fairhurst.

WORRALL: WILLIAM [Special Examination], 46 Nelson Road, Crouch End, N.8. Proposed by William Harding Thompson, W. E. Masters and G. G. Macfarlane.

WRIGHT: JOHN PHIN MILLER [Passed five years' course at the Aberdeen School of Architecture. Exempted from Final Examination], 56 Elmbank Terrace, Aberdeen. Proposed by George Watt, R. Leslie Rollo and James B. Nicol.

AS LICENTIATES (45)

ANDERSON: GEORGE HERBERT, c/o Messrs. Boulton & Paul, Norwich; 38 Whitehall Road, Norwich. Proposed by Eric W. B. Scott, Stanley J. Wearing and Edwin J. Tench.

ARCHARD: ALFRED JOSEPH HODSON, Granville House, Arundel Street, Strand, W.C.2; St. Annes, 13 The Dene, Wembley Park, Middlesex. Proposed by George Coles, R. H. J. Mayhew and F. E. Mennie.

BATES: EDWARD, City Architect's Office, Town Hall, Manchester; 1 Seacombe Avenue, Fallowfield, Manchester. Proposed by Percy S. Worthington, Francis Jones, and J. Hubert Worthington.

BEDFORD: OLIVER HERBERT, 14 Barton Street, London, S.W.1; 72 Alder Grove, London, N.W.2. Proposed by Sir Herbert Baker, Alex. T. Scott and Sydney D. Kitson.

BLUNT: HARRY ARTHUR, 254 Dudley Road, Rotton Park, Birmingham. Proposed by John B. Surman, Edwin F. Reynolds and William T. Benslyn.

BOLTON: JOSEPH, c/o Messrs. Harold E. Davies and Son, The Strand, Liverpool; "The Ark," Blue Bell Lane, Huyton, Liverpool. Proposed by Harold E. Davies, Ernest J. Pomeroy and Joseph Foy.

BUCKINGHAM: CLAUDE SOMERSET, F.S.I., 43A Prince of Wales Road, Norwich. "Sumerholme" Wroxham, Norwich. Proposed by A. G. Berry, Eric W. B. Scott and Stanley J. Wearing.

BUTLER: REGINALD, 18-26 Stepney Causeway, London, E.1; 99 South Park Drive, Seven Kings, Essex. Proposed by Henry N. Kerr, and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

CAVANAGH: JOHN FRANCIS ANTHONY, Architect to the Education Committee, Town Hall, Ilford, Essex; 50 Bute Road, Ilford. Proposed by J. Bruce Merson, Ed. Cavanagh and M. N. Castello.

COTTON: ALBERT VICTOR, Messrs. A. Cotton, Son and Hulme, Piccadilly, Tunstall, Stoke-on-Trent; Gowan Lea, Alsager, Cheshire. Proposed by R. T. Longden, J. H. Beckett and Wm. Campbell.

COULSON: WILLIAM JOHNSON CLARK, 17 Claremont Place, Newcastle-on-Tyne; 31 The Gardens, Monkseaton, Northumberland. Proposed by W. W. Tasker and the President and Hon. Secretary of the Northern Architectural Association under the provisions of Bye-law 3 (*a*).

COVERDALE: JOHN LAWSON, Education Offices, County Hall, Northallerton, Yorks; 1 West Terrace, Northallerton. Proposed by R. R. Kitching, Thos. W. T. Richardson and R. J. Archibald.

CRAWFORD: THOMAS, c/o Messrs. Kitching and Co., 21 Albert Road, Middlesbrough; 30 Fairfield Avenue, Linthorpe, Middlesbrough. Proposed by R. R. Kitching and the President and Hon. Secretary of the Northern Architectural Association under the provisions of Bye-law 3 (*a*).

CURTIS: ARTHUR WILLIAM, Keith House, 133 Regent Street, London, W.1; 18 Barleycroft Road, Welwyn Garden City, Herts. Proposed by Chas. M. Swannell, Albert J. Thomas and Osborn C. Hills.

ELLIS: HENRY ALEXANDER RADCLYFFE, Stafford House, Taunton, Somerset; The Solar, Galmington, Taunton. Proposed by A. T. Butler, John B. Surman and George Drysdale.

FORSTER: EDWARD HAROLD, Estate Office, Thorne, near Doncaster; 10 St. Nicholas Road, Thorne. Proposed by J. Malcolm Dossor, Thos. Snowden and Frederick J. Horth.

HULME: FRANK VICTOR, Messrs. A. Cotton, Son and Hulme, Piccadilly, Tunstall, Stoke-on-Trent; "Highfields," High Lane, Burslem, Stoke-on-Trent. Proposed by R. T. Longden, Wm. Campbell and J. H. Beckett.

HUSON: WILLIAM, Education Architect's Department, County Hall, Wakefield; "St. Annes," Leeds Road, Newton Hill, near Wakefield. Proposed by John B. Gass, Arthur J. Hope and James R. Adamson.

KIRK: MAJOR ALASTAIR HOPE, 11 Buckingham Street, Strand, London, W.C.2; Maldon Wycke, Maldon, Essex. Proposed by Raymond T. Barker, Wykeham Chancellor and T. F. W. Grant.

LANGHAM: GEOFFREY DAYKIN, 8 Peacock Lane, Leicester; "Camphill," 52 Letchworth Road, Leicester. Proposed by Arthur H. Hind and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3 (*a*).

LEE: FRANK, Borough Surveyor's Office, Nelson; 140 Beaufort Street, Nelson. Proposed by W. Geo. Davies, W. Williamson and Saml. Taylor.

MCCORQUODALE: CAPTAIN GEORGE MELVILLE, 98 High Street, Marlow, Bucks. Applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

MACLEOD: ALEXANDER HOOD, 248 West George Street, Glasgow; 11 Hampden Terrace, Mount Florida, Glasgow. Proposed by A. G. Henderson, David Salmond and John Watson.

MANDEL: CHRISTIAN ALBERT GEORGE, Public Works Department, Accra, Gold Coast, W. Africa. Proposed by I. B. Pite and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

MARSHALL: NORMAN WILFRED, c/o H. W. Simister, Esq., Norwich Union Chambers, Congreve Street, Birmingham; 264 St. Paul's Road, Smethwick, Staffs. Proposed by Herbert T. Buckland, William Haywood and Joseph Lancaster Ball.

MATTHEWS: HENRY, Divisional Engineer's Office, L.M. and S. Railway Co., Crewe Station, Crewe; Adamthwaite Drive, Blythe Bridge, Stoke-on-Trent. Proposed by J. H. Beckett, Elijah Jones and R. T. Longden.

MAYHEW: GEORGE MELBOURNE, 21 Bloomsbury Square, London, W.C.; 35 Avenue Road, Highgate, N.6. Proposed by C. W. Long, Courtenay M. Crickmer and Heaton Comyn.

MORTON: GEORGE CHRISTIE, 10 Whitehall Street, Dundee; Melfort, West Ferry, Dundee. Proposed by P. H. Thomos and the President and Secretary of the Dundee Institute of Architects under the provisions of Bye-law 3 (*a*).

PARKER: ALFRED GWYNNE, The Avenue, Cross, Worcester; Beckell Lodge, Claines, Worcester. Proposed by S. B. Russell and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

PARSONS: SAMUEL FRANK, 112 Goldsmith Street, Nottingham. Proposed by William B. Betts, John Woollatt and H. Alderman Dickman.

PETRIE: NORMAN JOHN CHARLES, City of Leicester Housing Department, 18 Highcross Street, Leicester; 17 Kilby Avenue, Birstall, Leicester. Proposed by Frank H. Jones and the President and Hon. Secretary of the Leicester and Leicestershire Society of Architects under the provisions of Bye-law 3 (*a*).

PHILLIPS: EDWARD, Nottingham Corporation Housing Department, Exchange Buildings East, Nottingham; 10 Premier Road, Nottingham. Proposed by T. Cecil Howitt, George M. Eaton and H. Alderman Dickman.

PICKERING: HORACE GEORGE, c/o Messrs. W. A. Harvey and H. G. Wicks, 5 Bennetts Hill, Birmingham; 28 Salisbury Road, Handsworth, Birmingham. Proposed by W. Alexander Harvey, A. T. Butler and John B. Surman.

RICHARDS: REGINALD FREDERICK, Messrs. Roberts, Green and Richards, 124 London Road North, Lowestoft; 351 London Road South, Lowestoft. Proposed by G. Gordon Stanham, Ernest H. Buckingham and Eric W. B. Scott.

RUDD: JOHN PEARSON, 21 Albert Road, Middlesbrough; 12 Cambridge Avenue, Linthorpe, Middlesbrough. Proposed by R. Ridley Kitching and the President and Hon. Secretary of the Northern Architectural Association under the provisions of Bye-law 3 (*a*).

SAYNER: GEORGE VINCENT, 5 The Quadrant, Buxton; The Clough, Lightwood, Buxton. Proposed by T. Butler Wilson, W. G. Buck and Charles M. E. Hadfield.

STOCKS: JOHN ELLIS, 56 Prudential Buildings, Park Row, Leeds; Weeton, near Leeds. Proposed by H. S. Chorley and the President and Hon. Secretary of the West Yorkshire Society of Architects under the provisions of Bye-law 3 (*a*).

STONE: GEORGE S. N., Staple Inn Buildings, High Holborn, W.C.; Arcade Chambers, High Street, Eltham, S.E.9; 199 Westmount Road, Eltham, S.E.9. Proposed by Philip W. Hubbard, A. E. Biggs and Geo. A. Allan.

SUMNER: HAROLD GORDON, 141 Hammersmith Road, Kensington, W.14; 125 Holland Road, Kensington, W.14. Proposed by Fred J. Wills, Charles Nicholas and R. Palmer Baines.

TURNER: CAPT. DAVID EDGAR, Works Office, Hollymoor Mental Hospital, Northfield, Birmingham. Proposed by John Kirkland, G. H. Jack, and Sir George H. Oatley.

TWISS: WILFRED, c/o Messrs. Briggs and Thornely, 612 Royal Liver Building, Liverpool; 1 Hall Avenue, Hough Green, Widnes, Lancs. Proposed by T. E. Eccles, Francis Jones and H. L. Thornely.

WADE: HERBERT, 2 Birley Street, Blackpool; 19 Seafield Road, Blackpool. Proposed by Frederic T. Waddington and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3 (*a*).

WARD: HENRY DORRINGTON, 8 Bank Buildings, Hastings; 9 Albany Road, St. Leonards-on-Sea. Proposed by Percy J. Westwood, H. Austen Hall and Lawrence A. D. Shiner.

WILLIAMS: RICHARD BERWYN, 16 Hibbert Road, Neath, Glamorgan. Proposed by C. Morgan Willmott, J. Cook Rees and E. D. Jones.

YOUNG: ROBERT CLIFFORD, Public Works Department, Shanghai Municipal Council, Shanghai, China; 917 Avenue Joffre, Shanghai. Proposed by R. C. Turner, H. M. Spence and H. G. Robinson.

EXAMINATION RESULT

THE INTERMEDIATE EXAMINATION

NOVEMBER 1931

The R.I.B.A. Intermediate Examination qualifying for election as Student R.I.B.A. was held in London, Manchester, Newcastle-upon-Tyne, Plymouth and Edinburgh, from 20 to 26 November 1931.

Of the 194 candidates examined 80 passed and 114 were relegated. The successful candidates are as follows :—

Armstrong, George William.
Ball, James Cedric.
Bond, Lawrence Henry.
Bonsall, Richard Emrys.
Broadbent, Joan Margaret.
Carmichael-Anstruther, Windham Eric Francis.
Chambers, John Cyril.
Choate, Kenneth Haigh.
Clarke, Arthur Leslie.
Clavering, John Cecil.
Collins, Edwin Wilfred.
Cooper, Arthur Ernest.
Couch, Alfred Clive.
Dewing, Frank Martin.
Dexter, Kenneth Perry.
Dickinson, Norman.
Dixon, Colin Jack.
Dunton, Jack George.
Duxbury, Leslie.
Eyles, Robert Ernest.
Fielding, James.
Firmin, Eric Henry.
Fletcher, Francis John.
Gedge, John.
Gerrard, Arthur Eli.
Gick, Margaret Cecily.
Goodey, Wilfred.
Gregory, Frederick William.
Grigg, Leslie James.
Haiselden, Thomas John William.
Harding, Aubrey Julian.
Harper, William Stanley.
Harrison, Richard Arthur.
Harrison, William Thomas.
Hart, Cyril Arthur.
Haward, Birkin.
Hobday, Harold Herbert Jordain.
Hogg, John Sinton.
Hough, Eric.
Hoyles, Fred Hornby.
Jackson, Harry.
Jackson, Ronald.
Lanchester, Henry Robert.
Lloyd, David Edgar.
Mackley, Horace.
Mence, Stanley Richard George.
Mould, Nigel William Crafnant.
Murphy, Lawrence.
Negus, Percy George.
Oliver, George Herbert.
Orchard, Herbert John.
Overend, Acheson Best.
Pike, Charles Henry.
Pritchard, Frederick Thomas.
Roberts, Raymond John Sellwood.
Roles, Victor Howard Norman.
Rowe, O'Brian John Leatt.
Ruddiman, Albert.
Sadler, Ernest Howard.
Salt, George Edward.
Saville, John Eastwood.
Smalley, Ernest Alfred.
Stallard, Eric George.
Stevens, Kenneth Arthur.
Stowell, Rex Repton.
Suggitt, Jack Alwyn.
Tagholm, Christopher Glyn.
Thompson, John.
Trollope, Walter William John.
Watt, George.
Weegmann, Henry Christian.
Weston, Norman Ernest Godfrey.
Williams, Geoffrey Lawrence.
Williams, Jonathan Winston.
Wise, Alfred Henry.
Wood, Edgar Joseph.
Woodhouse, John Senior.
Wormell, Robert Thomas.
Wrathmell, Tom Brian.
Wright, Frederick.

Notices

THE SIXTH GENERAL MEETING

The Sixth General Meeting of the Session 1931–32 will be held on Monday, 18 January 1932, at 9 p.m., for the following purposes:—

To read the minutes of the Fifth General Meeting held on Monday, 4 January, 1932.

The President, Dr. Raymond Unwin, to deliver his address to Students and to present the Prizes and Studentships awarded by the Council for 1932.

ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1932.

The amounts are as follows:—

Fellows	£5	5	0
Associates	£3	3	0
Licentiates	£3	3	0
Students	£1	1	0
Subscribers	£1	1	0

NOTE.—By a resolution of the Council dated 20 July 1931, the subscriptions of R.I.B.A. members overseas who are also members of overseas allied societies are reduced to the following amounts as from 1 January 1932:—

Fellows	£3	3	0
Associates	£2	2	0
Licentiates	£2	2	0

COMPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP

The attention of Members is drawn to the scheme for compounding subscriptions for Life Membership which was approved by the General Body at the Business Meeting held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute

after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute.

NEW CLASSES OF RETIRED MEMBERS

Under the provisions of the revised Bye-law No. 15 applications may now be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The revised Bye-law is as follows:—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates,' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. od., or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the 'JOURNAL' and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.' "

MEMBERSHIP OF THE R.I.B.A.

THE LICENTIATE CLASS

The revised Bye-laws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council, and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 11 April 1932, they should send the necessary nomination forms to the Secretary R.I.B.A., not later than Saturday, 6 February 1932.

LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*cii*), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

OVERSEAS APPOINTMENTS

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

THE ARCHITECTS' CONFERENCE 1932

The Annual Conference of the R.I.B.A. and Allied Societies will be held in Manchester from 15 to 18 June 1932

Competitions

R.I.B.A. NEW PREMISES

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:—

Mr. Robert Atkinson [*F.*].
Mr. Charles Holden [*F.*].
Mr. H. V. Lanchester [*F.*].
Sir Giles Gilbert Scott, R.A. [*F.*].
Dr. Percy S. Worthington, F.S.A. [*F.*].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions have been circulated to Members, or may be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

NORWICH: NEW MUNICIPAL OFFICES

The Corporation of the City of Norwich invite architects to submit, in open competition, designs for new Municipal Offices to be erected on a site fronting St. Peter Street, Bethel Street and St. Giles Street.

Assessor: Mr. Robert Atkinson [*F.*].

Premiums: £500 and £700 to be divided between the authors of the next three designs in order of merit.

Last day for receiving designs: 1 March 1932.
Last day for questions: 2 November 1931.

WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

Assessor: Mr. H. Austen Hall [*F.*].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 March 1932.
Last day for questions: 30 September 1931.

COMPETITION RESULT

Liverpool: Orphanage

1st.—Messrs. Barnish [*F.*], Silcock [*A.*], and Thearle [*A.*].
2nd.—Messrs. Willink and Dod [*F.*].
3rd.—Messrs. Briggs and Thornely [*F.*].
(All of Liverpool.)

Members' Column

ACCOMMODATION TO LET.

Architect has a very good office to let at reasonable terms in the West End near the Institute. Assistants' space available if required, also clerical assistance given if desired. Suitable for professional man. Apply Box No. 5132, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT offers another part use of well-lighted office near the British Museum; telephone, shorthand typing, etc., available.—Write Box 5121, c/o The Secretary, R.I.B.A.

DISSOLUTION OF PARTNERSHIP

The partnership existing since 17 February 1930, between Mr. J. Archibald Lucas, F.R.I.B.A., and Mr. Douglas C. Langford, who have been practising since that date as architects and surveyors under the style of Lucas and Langford, at Guildhall Chambers, High Street, Exeter, has been dissolved. Mr. Langford retires from the practice and Mr. Lucas succeeds thereto and will continue to practise at Guildhall Chambers, High Street, Exeter, as an architect and surveyor.

APPOINTMENT WANTED

ARCHITECT, F.R.I.B.A., with experience in the Dominions, Colonies and at home in Government and private practice, will shortly, owing to retrenchment, be available for appointment at home or abroad. Special knowledge of Town Planning, Government and Educational Buildings.—Write Box 1011, c/o The Secretary R.I.B.A.

CHANGE OF NAME

Mr. WILLIAM ALLISON [*F.*], of 22 Orchard Street, Portman Square, W.1, has changed his name to PETER RELTON COULSON ALLISON.

CHANGE OF ADDRESS

LESLIE E. WILLIAMSON, L.R.I.B.A., has moved his office from 36, Southampton Street, Strand, W.C.2, to 2, Trapps Hill, Loughton, Essex. Telephone: Loughton 594.

Minutes VII

SESSION 1931–1932

At the Fifth General Meeting of the Session, 1931–1932, held on Monday, 4 January 1932, at 8 p.m.,

Dr. Raymond Unwin, President, in the Chair.

The attendance book was signed by 37 Fellows (including 11 Members of Council), 54 Associates (including 5 Members of Council), 9 Licentiates (including 2 Members of Council), and a very large number of visitors.

The Minutes of the Fourth General Meeting held on 14 December 1931 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Frederick Batchelor, elected Fellow 1899. Mr. Batchelor was a Past-President of the Royal Institute of the Architects of Ireland and represented that body on the R.I.B.A. Council from 1908 to 1910.

George Watt, elected Fellow 1907. Mr. Watt was a Past-President of the Aberdeen Society and represented that Society on the R.I.B.A. Council from 1919 to 1921.

Walter Richard Sharp, elected Fellow 1925, and transferred to the class of Retired Fellows in 1931.

Theophilus Arthur Allen, elected Associate 1893.

Alan Cameron Walker, elected Associate 1888.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members, attending for the first time since their election, were formally admitted by the President:—

Mr. R. R. Prentice [*F.*]	Mr. W. Lynn-Thompson [*A.*]
Mr. Roderick H. Cowley [*A.*]	Mr. Thomas Mitchell [*A.*]
Mr. F. R. Cox [*A.*]	Mr. Eric A. Paterson [*A.*]
Mr. Hugh W. Crickmay [*A.*]	Mr. Ernest Seel [*A.*]
Mr. Alan H. Devereux [*A.*]	Mr. Alfred Underhill [*A.*]
Miss Evelyn Drury [*A.*]	Mr. Wilfrid Valder [*A.*]
Mr. W. Rowley Hall [*A.*]	Mr. Campbell F. Cargill [*L.*]
	Mr. George Newell [*L.*]

The Secretary having read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal, the Sealed Envelopes bearing the mottoes of the successful competitors were opened and the names disclosed.

Mr. E. Berry Webber [*A.*] read a review of the works submitted for the Prizes and Studentships, 1932, and illustrated it by lantern slides. On the motion of Mr. W. H. Ansell [*F.*], Chairman of the R.I.B.A. Board of Architectural Education, seconded by Mr. W. Curtis Green, A.R.A. [*F.*], a vote of thanks was passed to Mr. Webber by acclamation and was briefly responded to.

The proceedings closed at 9.30 p.m.

A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross.
" " in excess of " 5¾ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the *earlier death* of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

R.I.B.A. JOURNAL.

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